VISIT…

BASS
RECORDED
VERSIONS

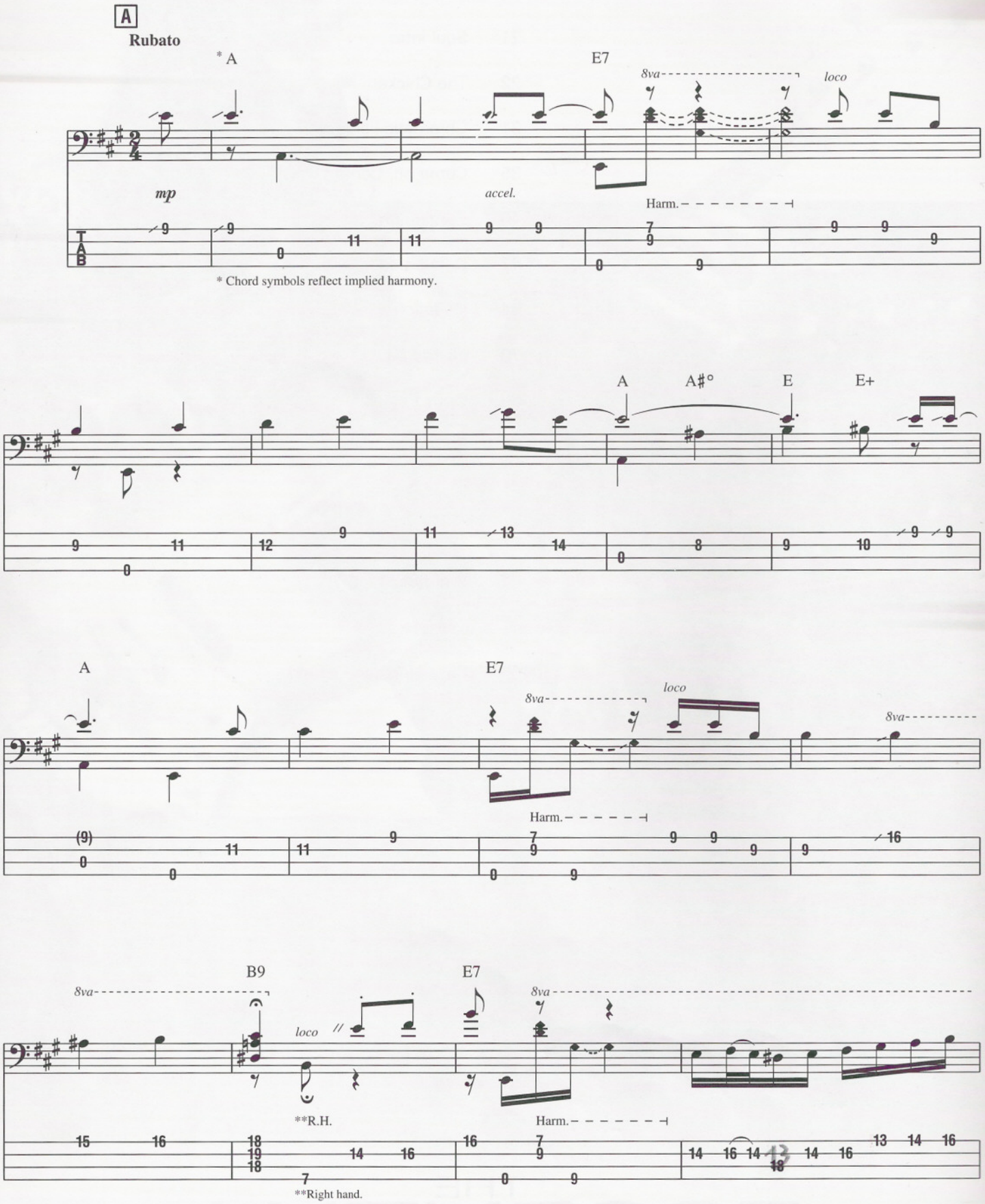
THE ESSENTIAL JACO PASTORIUS

HAL LEONARD®

from *Invitation*

Amerika

By Jaco Pastorius



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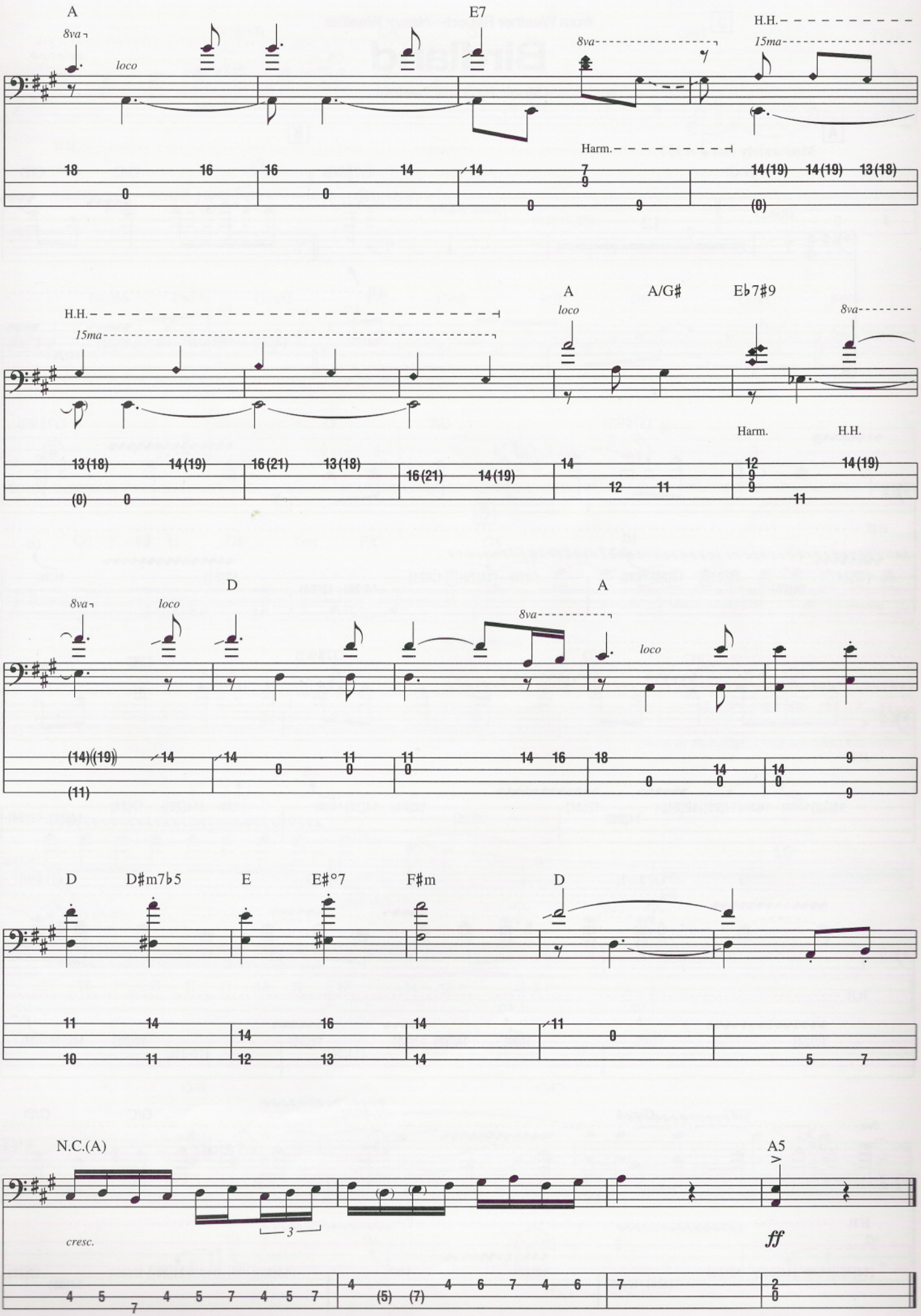
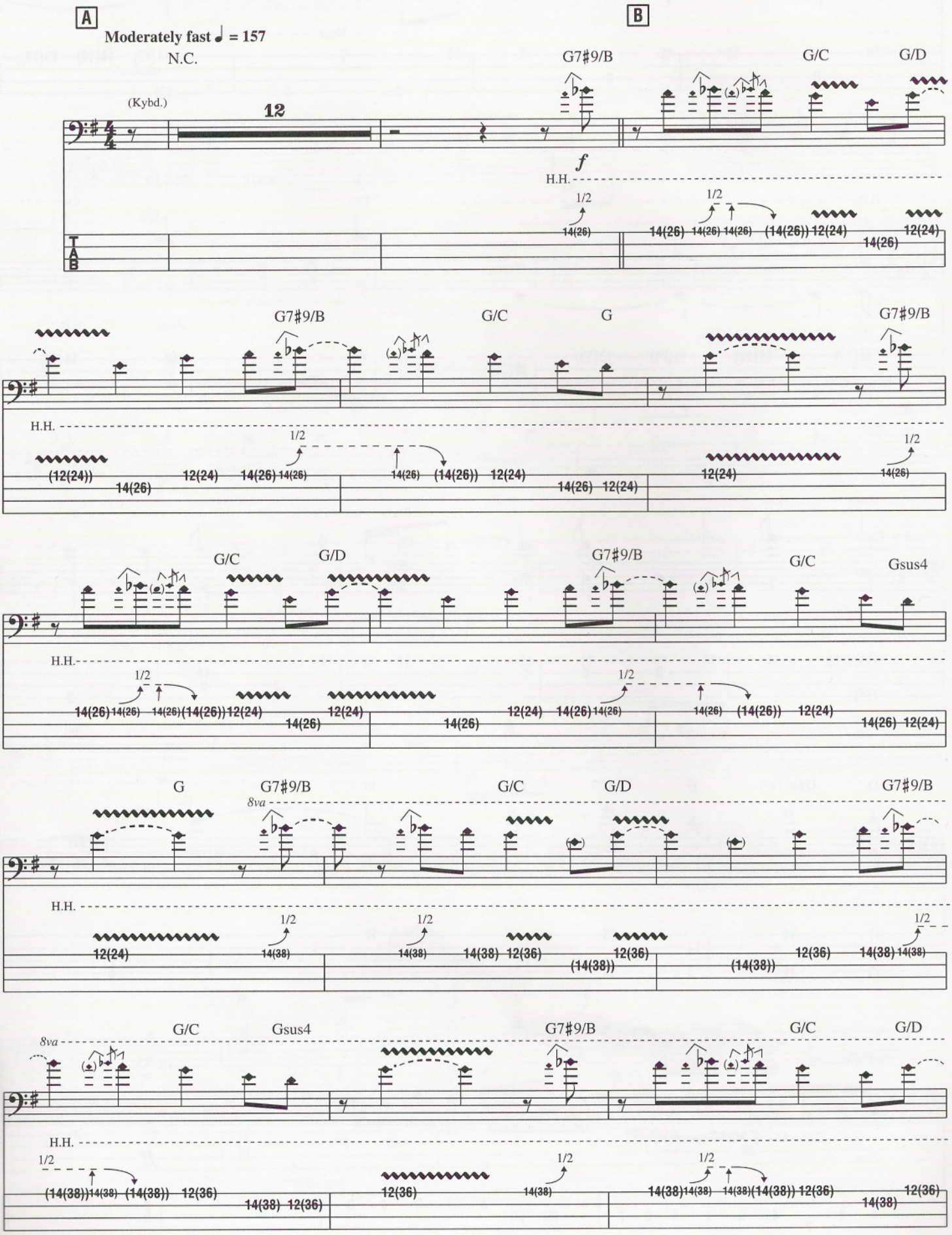

A
E7
8va
loco
8va
H.H.
15ma
Harm.
18 16 16 14 14 7 9 14(19) 14(19) 13(18)
0 0 0 9 (0)
H.H.
15ma
A
loco
A/G#
E♭7#9
8va
Harm.
H.H.
13(18) 14(19) 16(21) 13(18) 16(21) 14(19) 14 12 11 12 9 9 11 14(19)
(0) 0
D
A
8va
loco
8va
loco
(14)((19)) 14 14 0 11 0 11 0 14 16 18 0 14 0 14 0 9 9
(11)
D
D♯m7♭5
E
E♯°7
F♯m
D
11 14 14 16 14 11 5 7
10 11 12 13 14
N.C.(A)
A5
cresc.
3
ff
4 5 7 4 5 7 4 5 7 4 (5) (7) 4 6 7 4 6 7 2 0

from Weather Report—*Heavy Weather*

Birdland

Music by Josef Zawinul



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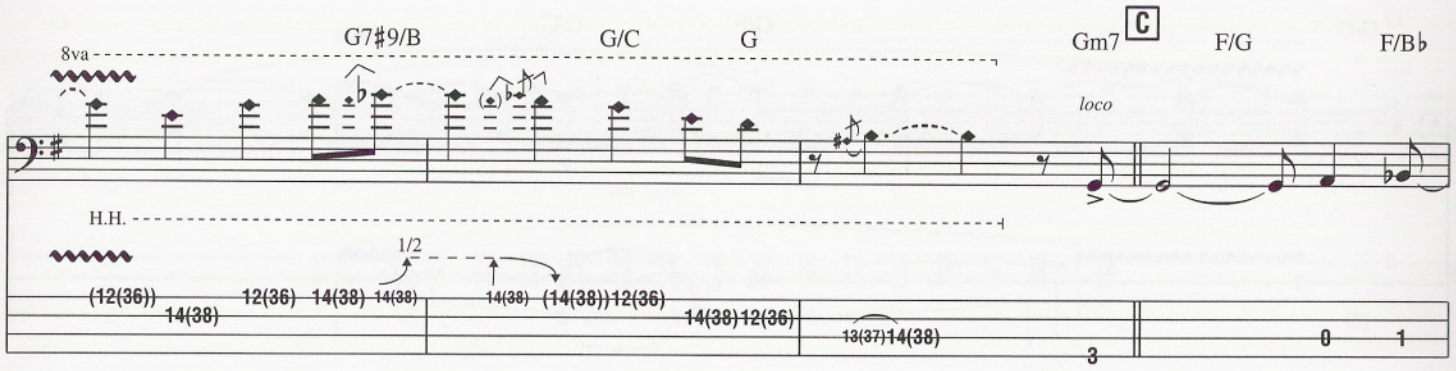
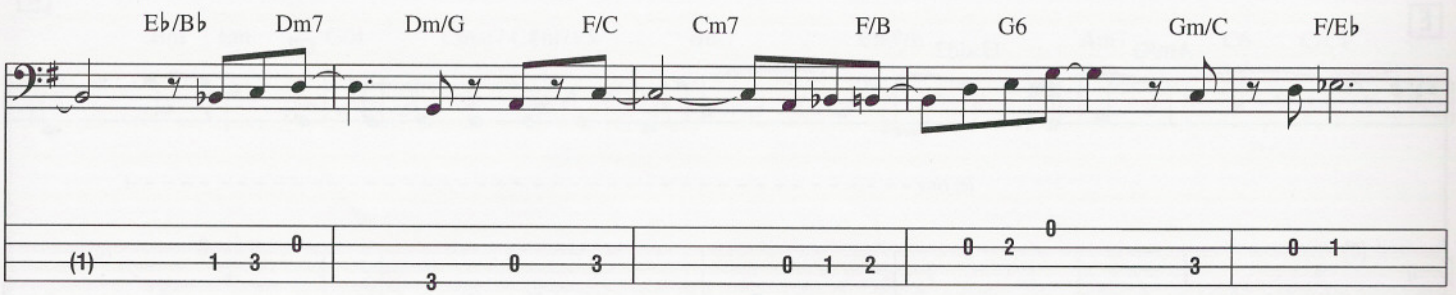
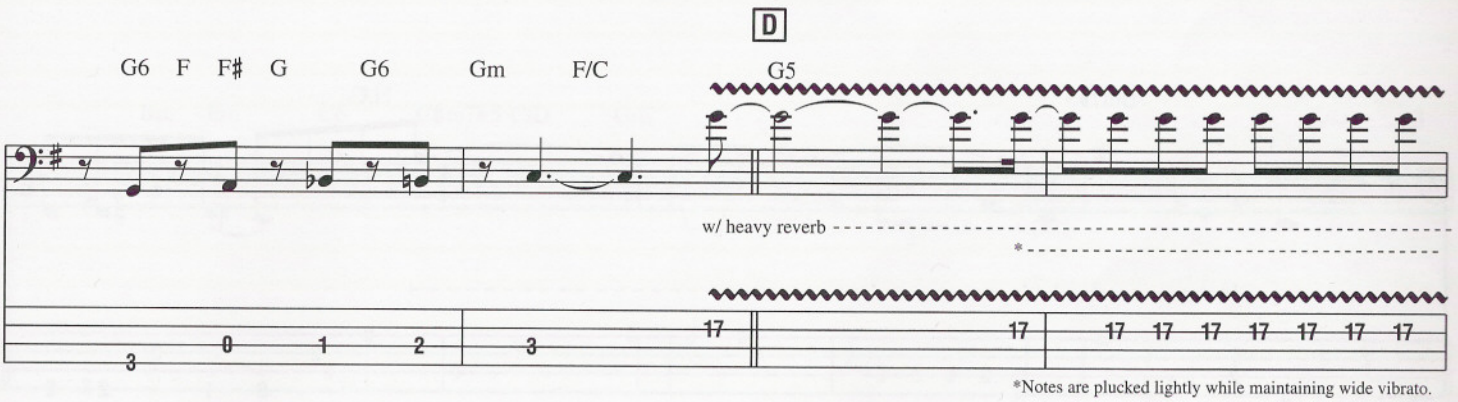
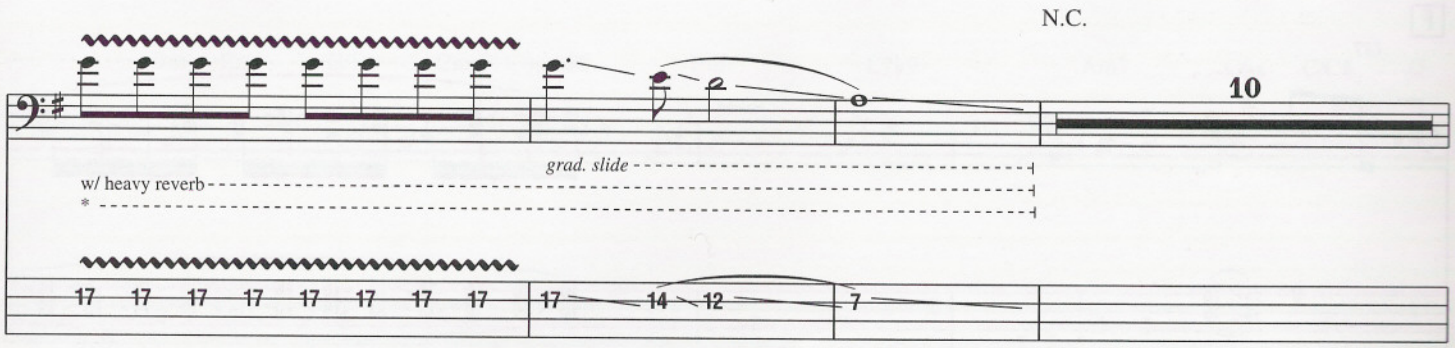
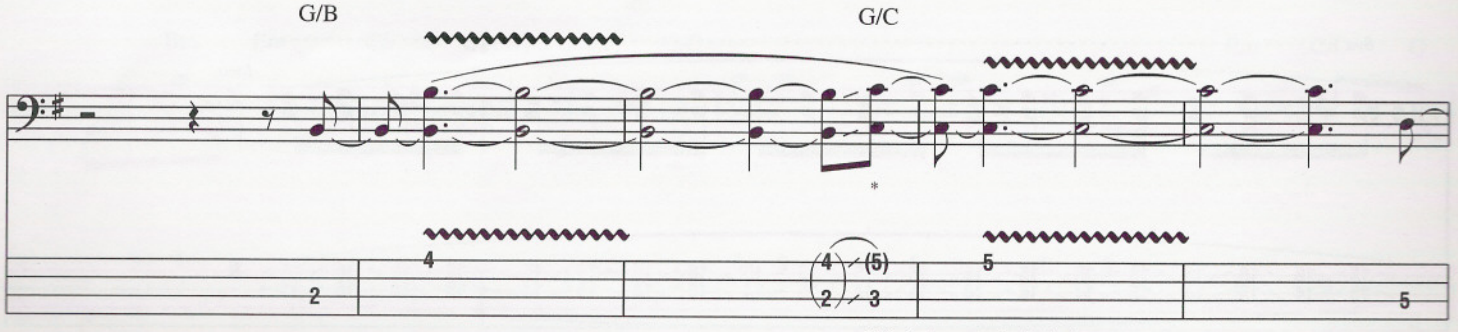




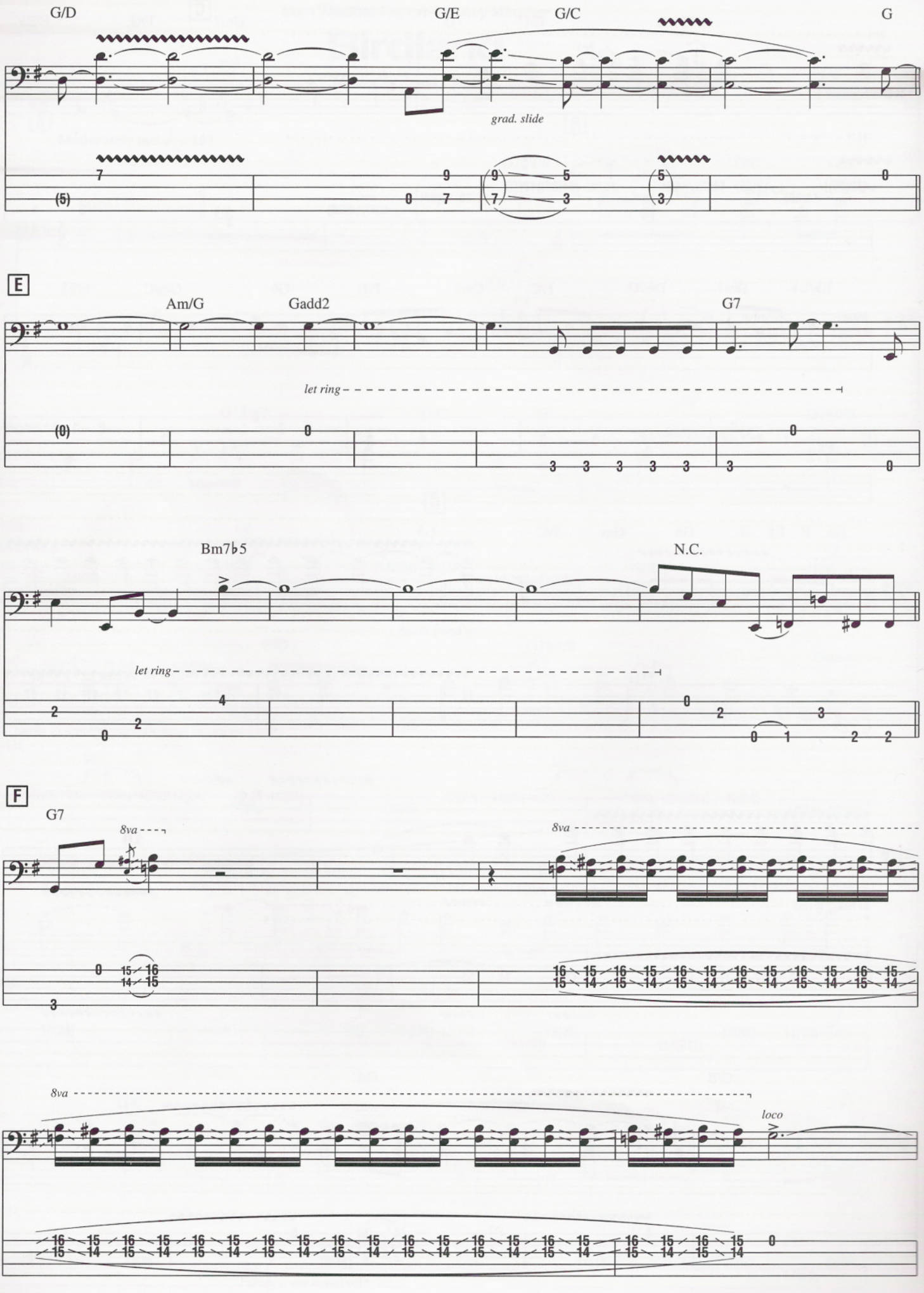


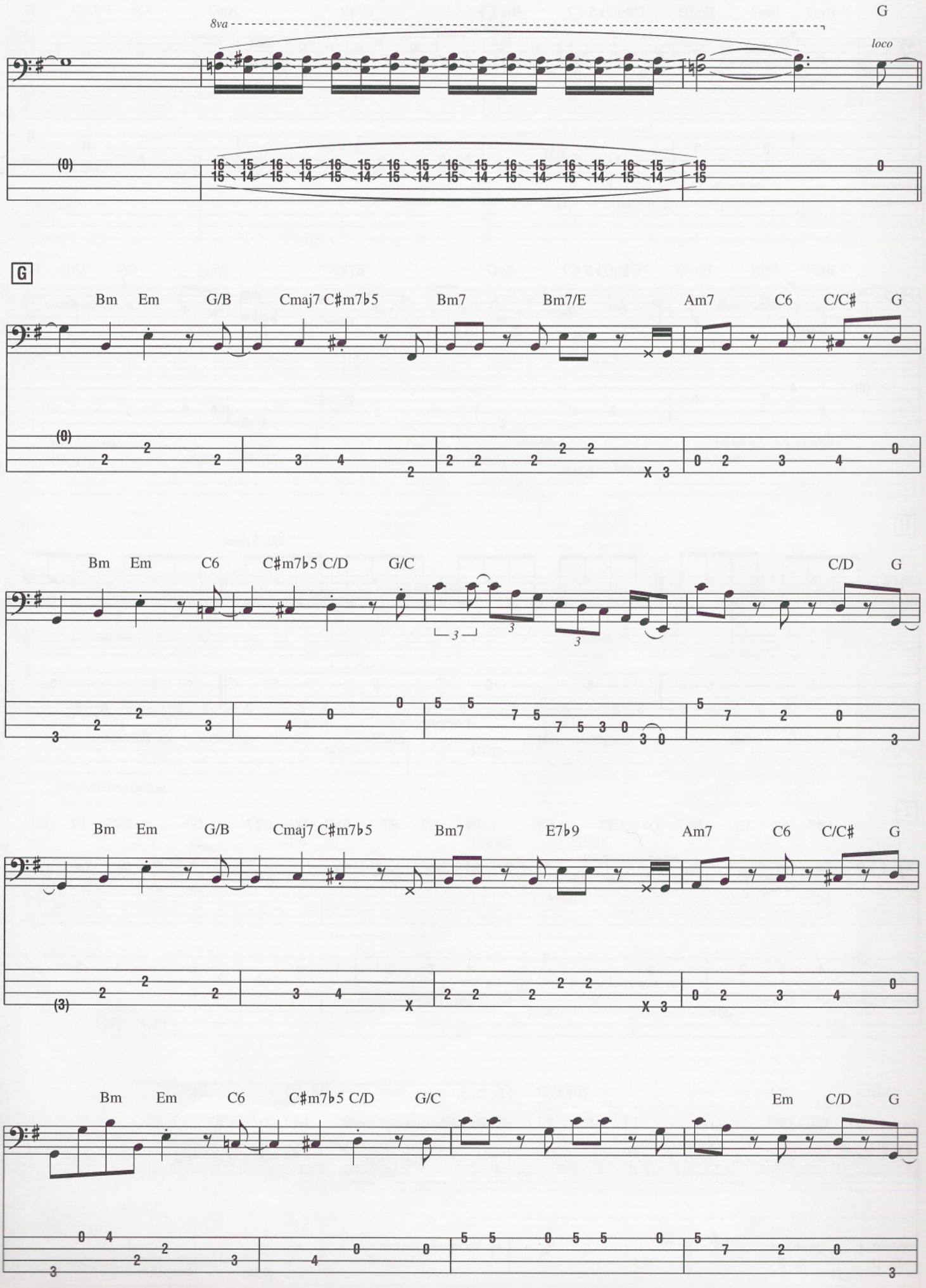
*Notes are plucked lightly while maintaining wide vibrato.

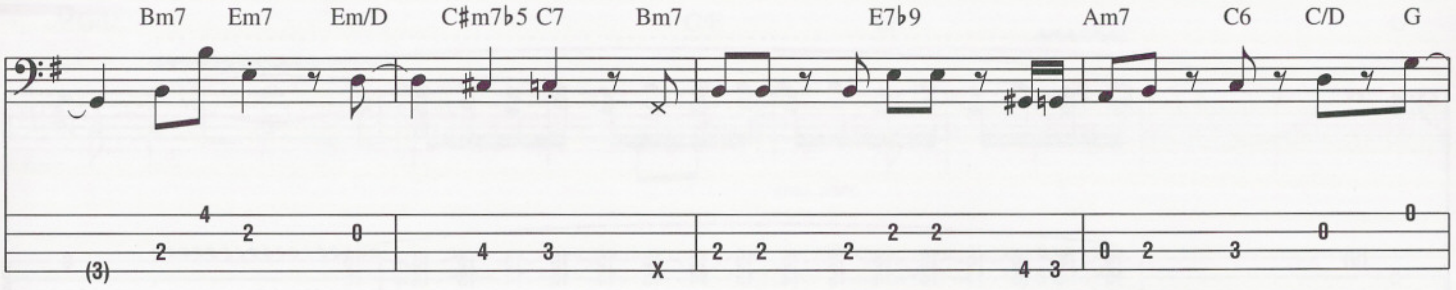


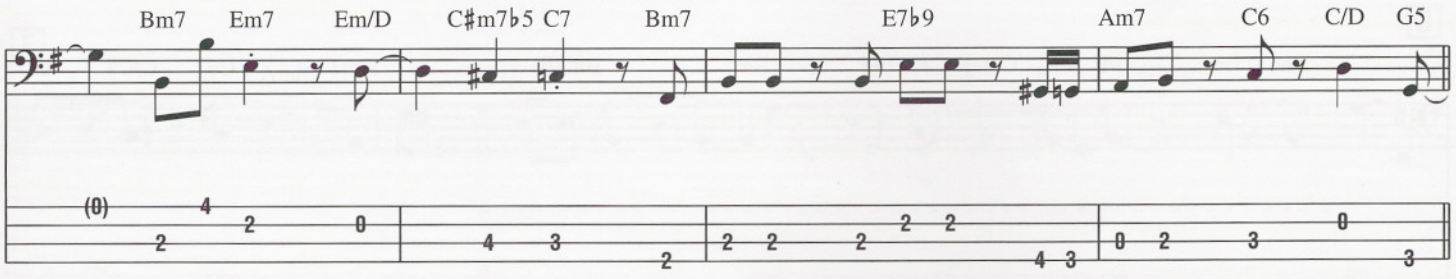


*The bottom note is plucked.

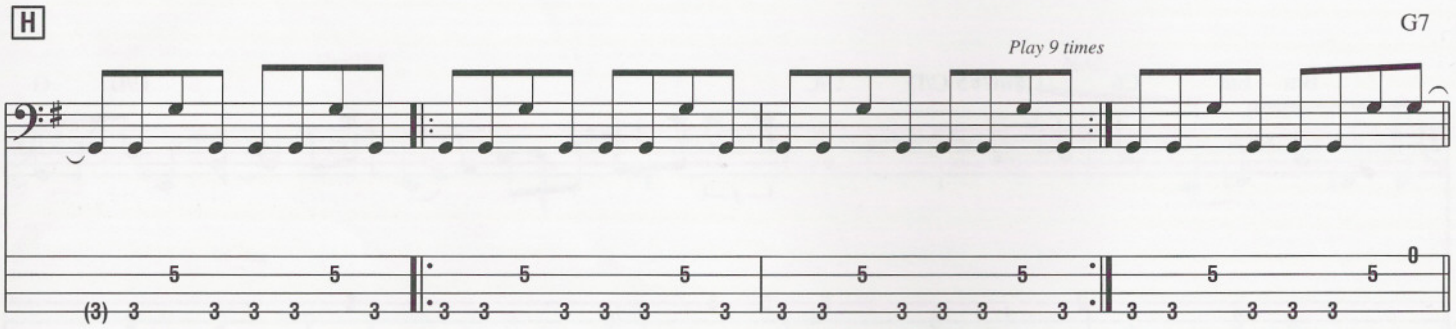

G/D
G/E
G/C
G
grad. slide
E
Am/G
Gadd2
G7
let ring
Bm7♭5
N.C.
let ring
F
G7
8va
8va
8va
loco


G
8va
loco
(0)
16 15 16 15 16 15 16 15 16 15 16 15 16 15 16 15
15 14 15 14 15 14 15 14 15 14 15 14 15 14 15 14
16
15
0
G
Bm Em G/B Cmaj7 C♯m7♭5 Bm7 Bm7/E Am7 C6 C/C♯ G
(0)
Bm Em C6 C♯m7♭5 C/D G/C C/D G
3
Bm Em G/B Cmaj7 C♯m7♭5 Bm7 E7♭9 Am7 C6 C/C♯ G
(3)
Bm Em C6 C♯m7♭5 C/D G/C Em C/D G

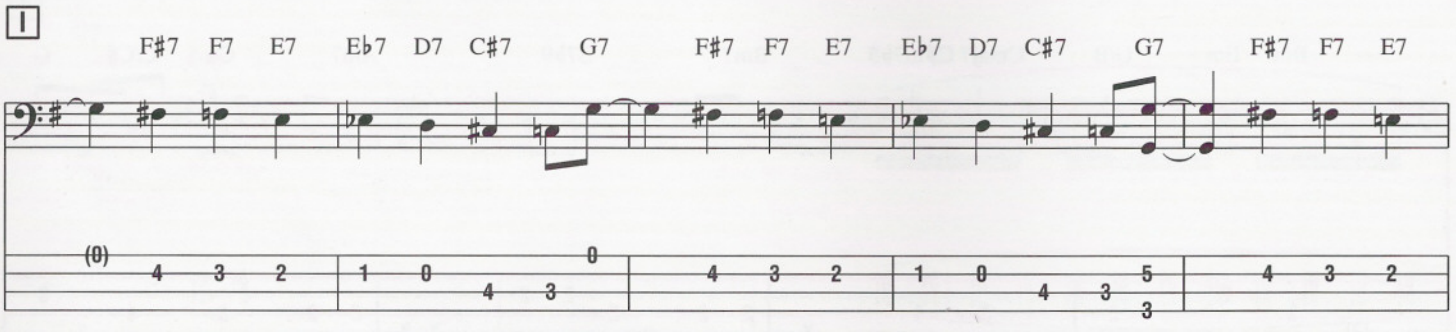

Bm7 Em7 Em/D C♯m7♭5 C7 Bm7 E7♭9 Am7 C6 C/D G

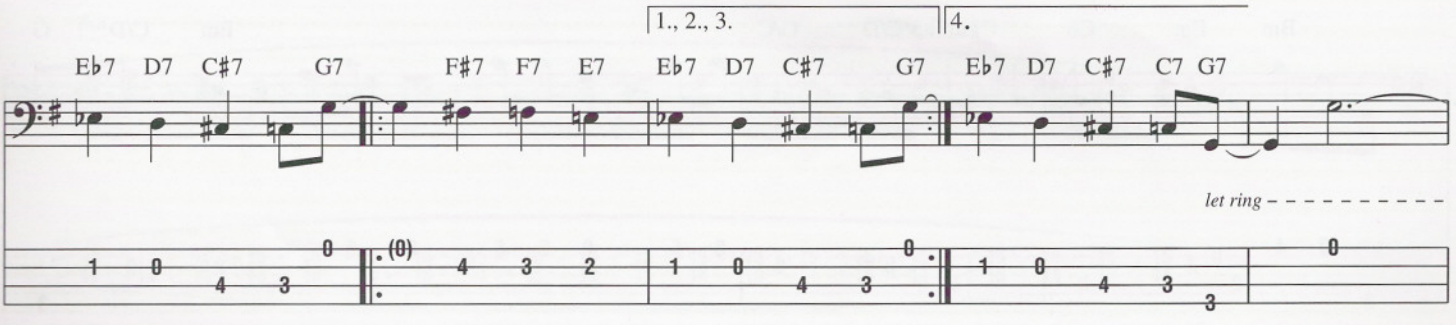

Bm7 Em7 Em/D C♯m7♭5 C7 Bm7 E7♭9 Am7 C6 C/D G5

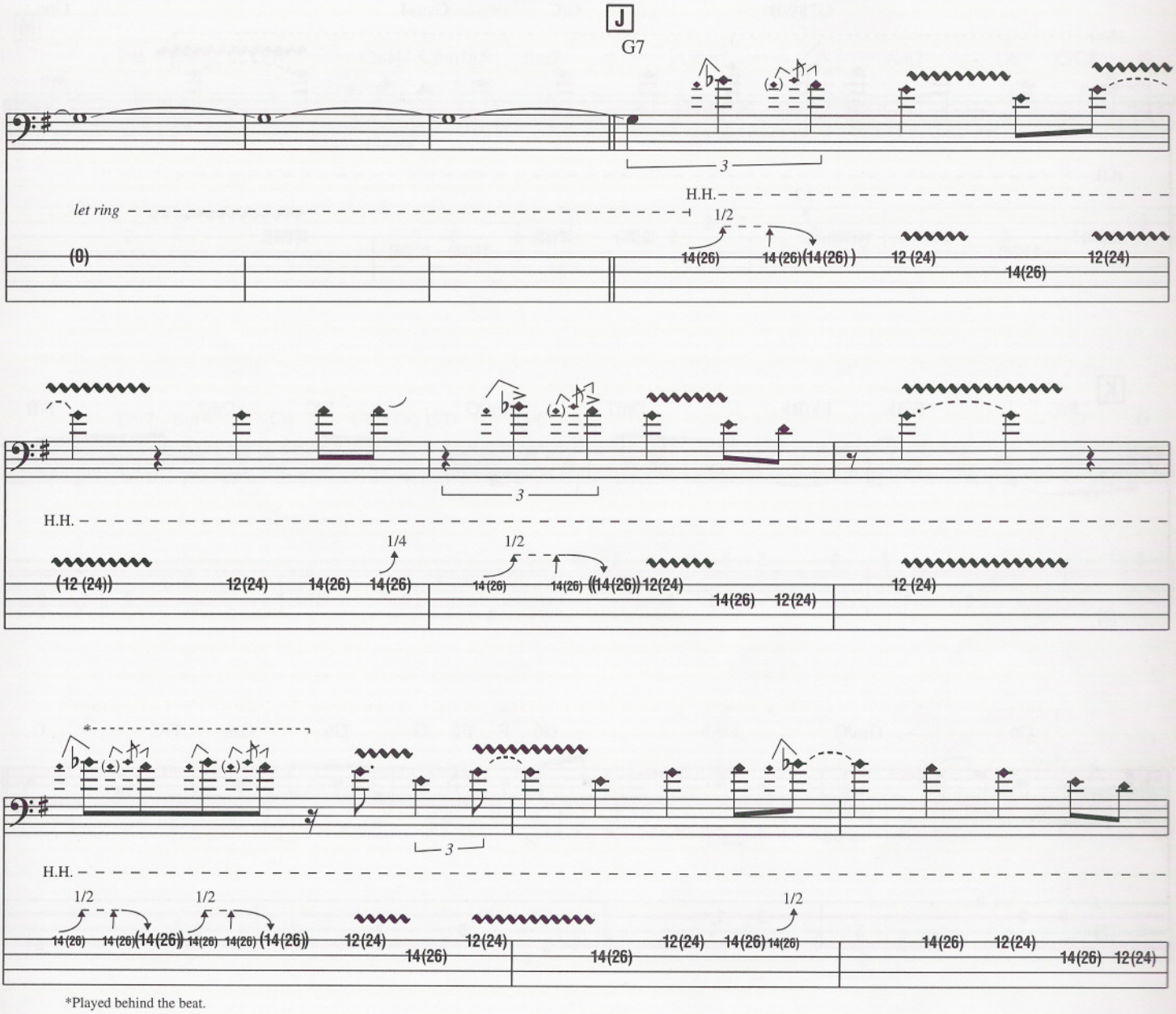
H


G7
Play 9 times

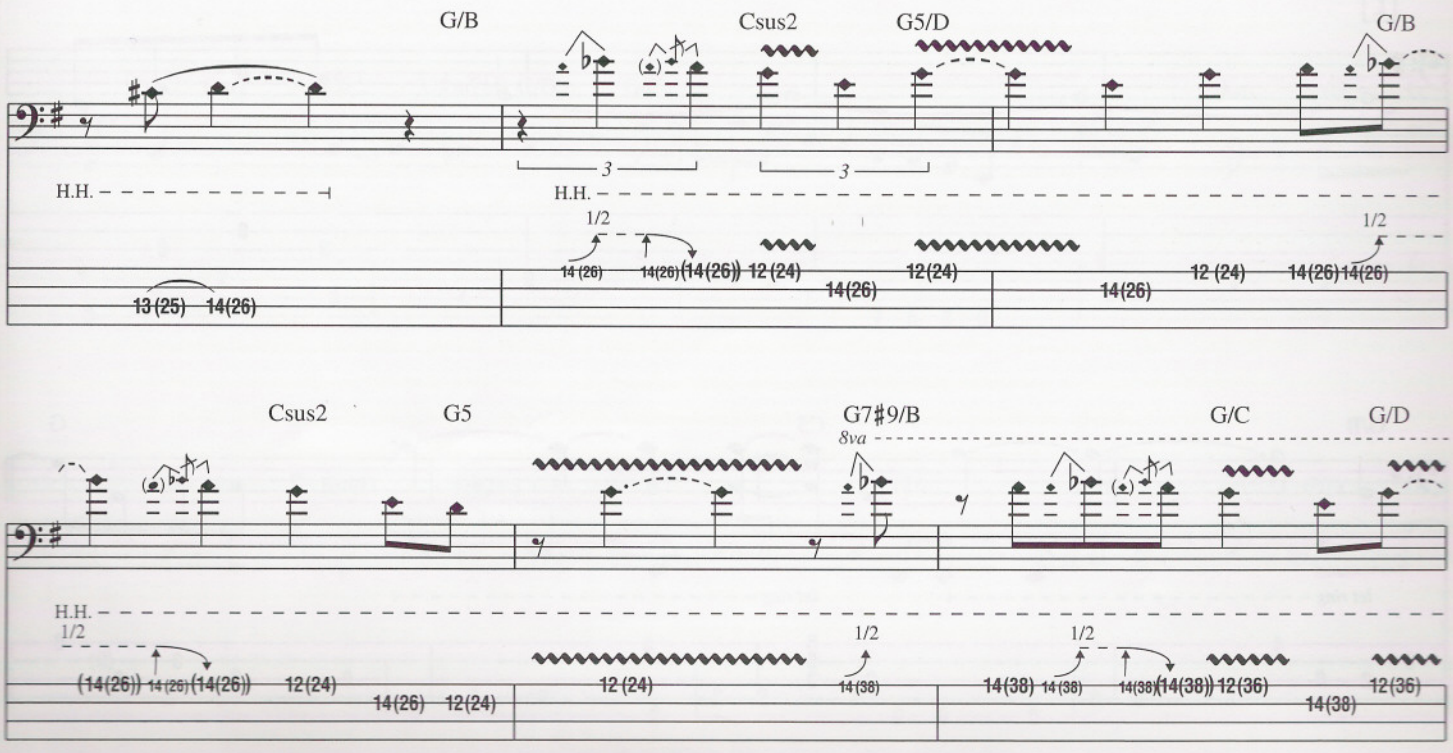
I

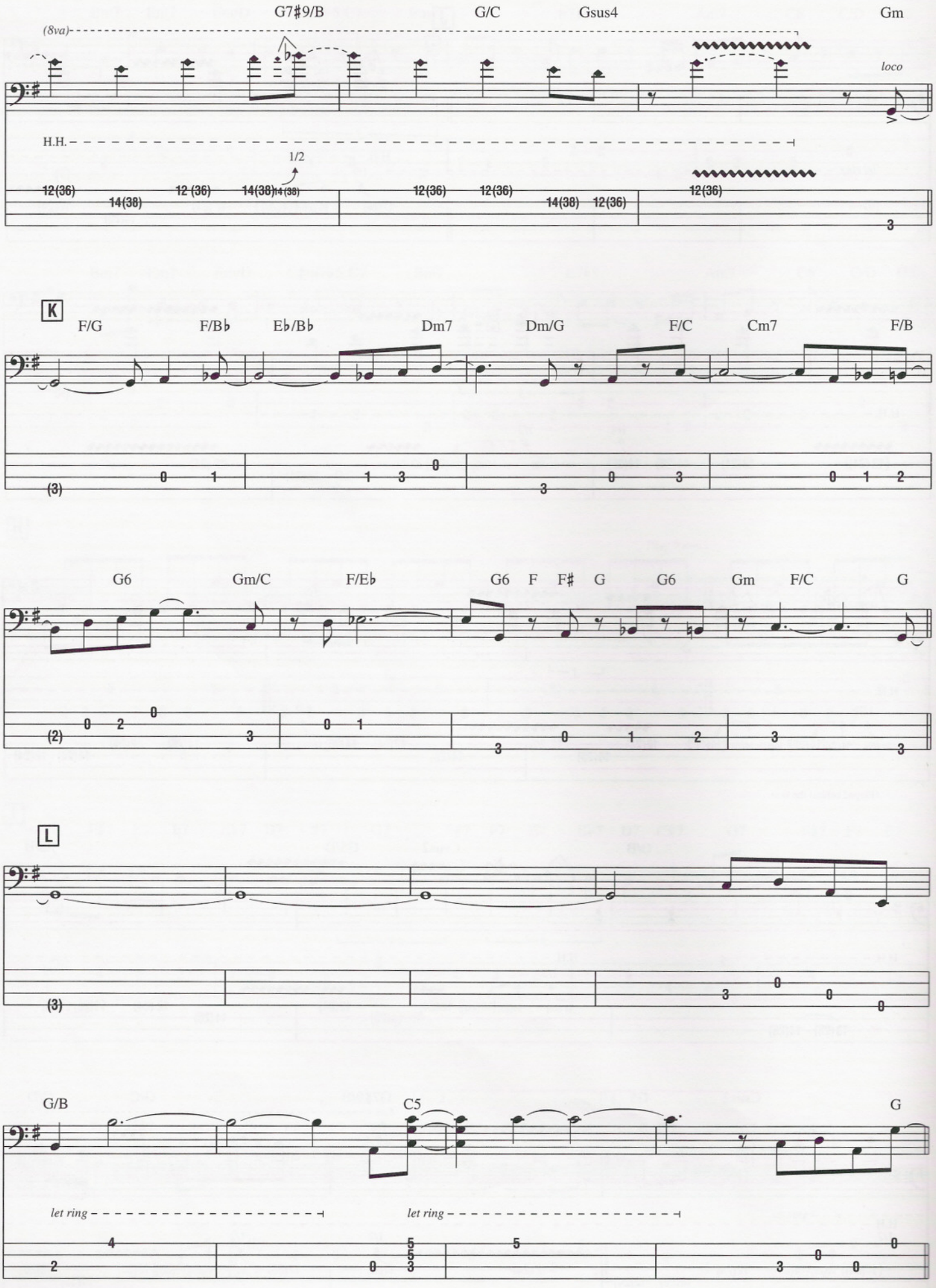

F♯7 F7 E7 E♭7 D7 C♯7 G7 F♯7 F7 E7 E♭7 D7 C♯7 G7 F♯7 F7 E7

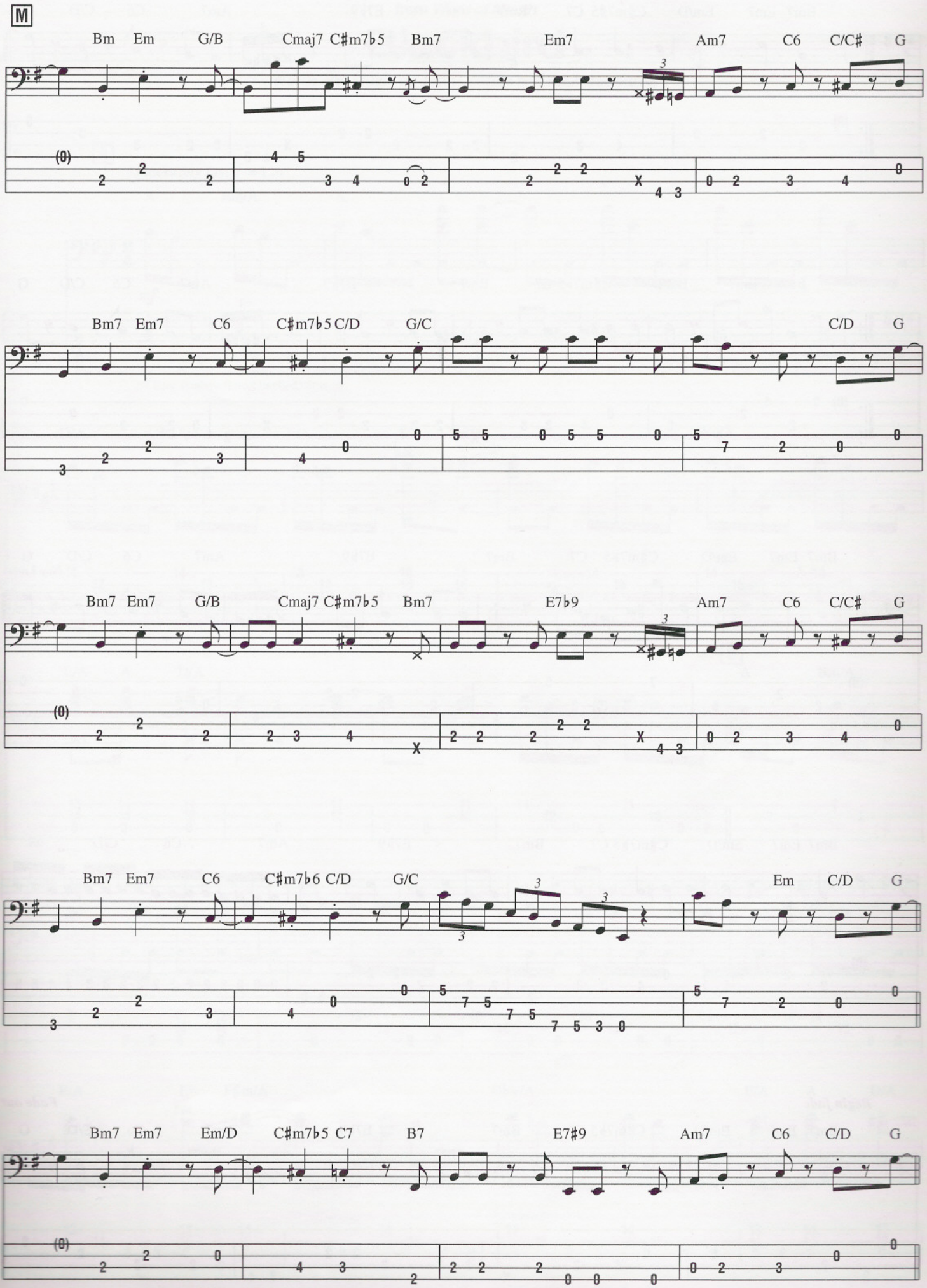

1., 2., 3.
4.
E♭7 D7 C♯7 G7 F♯7 F7 E7 E♭7 D7 C♯7 G7 E♭7 D7 C♯7 C7 G7
let ring

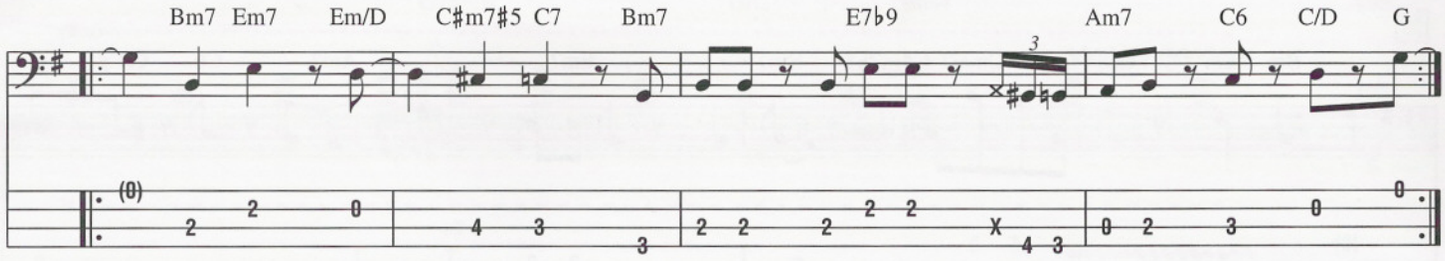


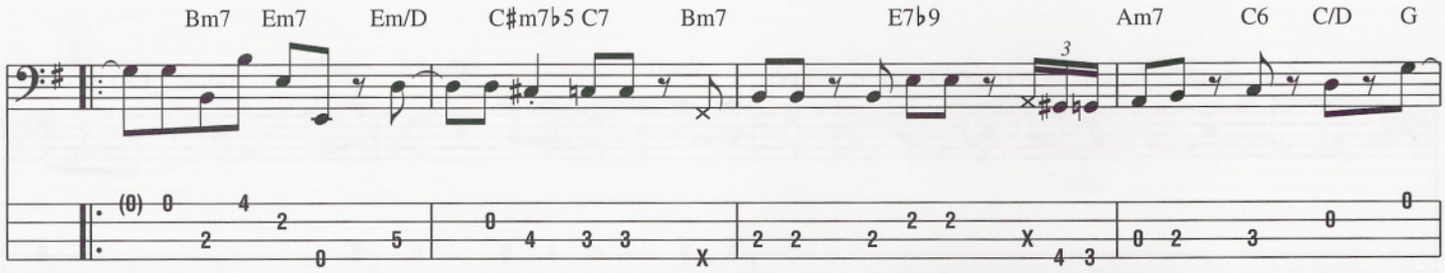
*Played behind the beat.

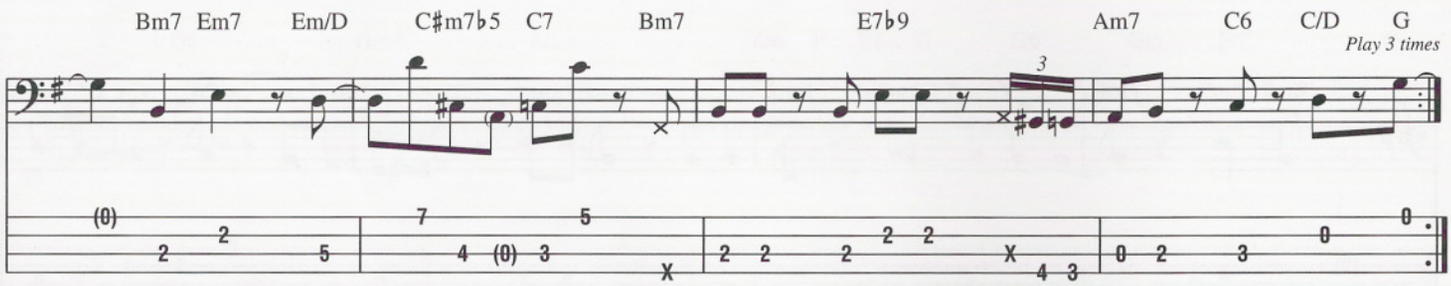


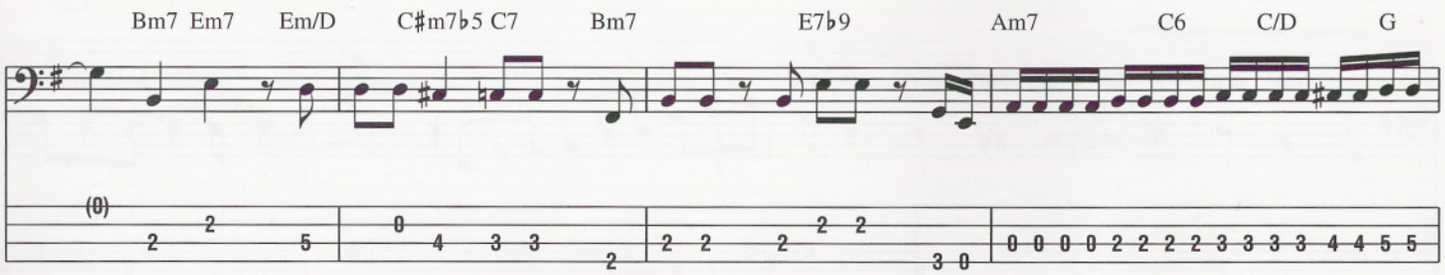

G7♯9/B
G/C
Gsus4
Gm
(8va)
loco
H.H.
1/2
12(36)
14(38)
12 (36)
14(38)
14 (38)
12(36)
12(36)
14(38)
12(36)
12(36)
3
K
F/G
F/B♭
E♭/B♭
Dm7
Dm/G
F/C
Cm7
F/B
(3)
G6
Gm/C
F/E♭
G6
F
F♯
G
G6
Gm
F/C
G
(2)
L
(3)
G/B
C5
G
let ring
let ring

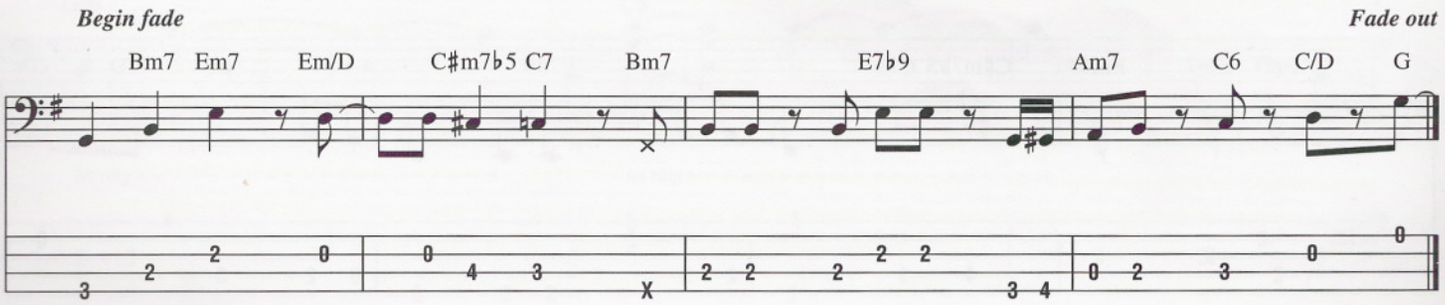

M
Bm Em G/B Cmaj7 C♯m7♭5 Bm7 Em7 Am7 C6 C/C♯ G
Bm7 Em7 C6 C♯m7♭5 C/D G/C C/D G
Bm7 Em7 G/B Cmaj7 C♯m7♭5 Bm7 E7♭9 Am7 C6 C/C♯ G
Bm7 Em7 C6 C♯m7♭6 C/D G/C Em C/D G
Bm7 Em7 Em/D C♯m7♭5 C7 B7 E7♯9 Am7 C6 C/D G


Bm7 Em7 Em/D C♯m7♯5 C7 Bm7 E7♭9 Am7 C6 C/D G


Bm7 Em7 Em/D C♯m7♭5 C7 Bm7 E7♭9 Am7 C6 C/D G


Bm7 Em7 Em/D C♯m7♭5 C7 Bm7 E7♭9 Am7 C6 C/D G
Play 3 times

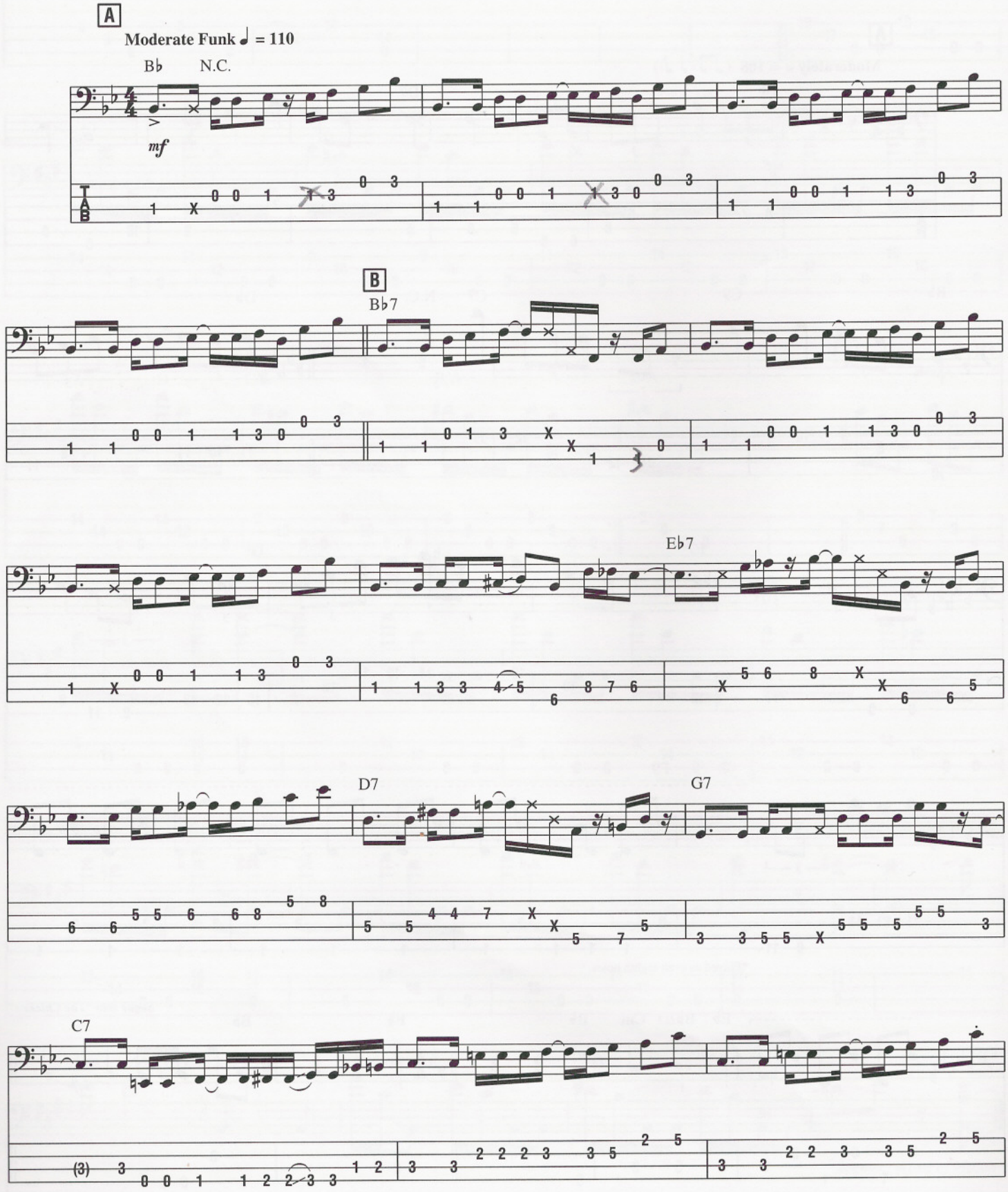

Bm7 Em7 Em/D C♯m7♭5 C7 Bm7 E7♭9 Am7 C6 C/D G


Begin fade
Fade out
Bm7 Em7 Em/D C♯m7♭5 C7 Bm7 E7♭9 Am7 C6 C/D G

from *Invitation*

The Chicken

Music by Alfred James Ellis



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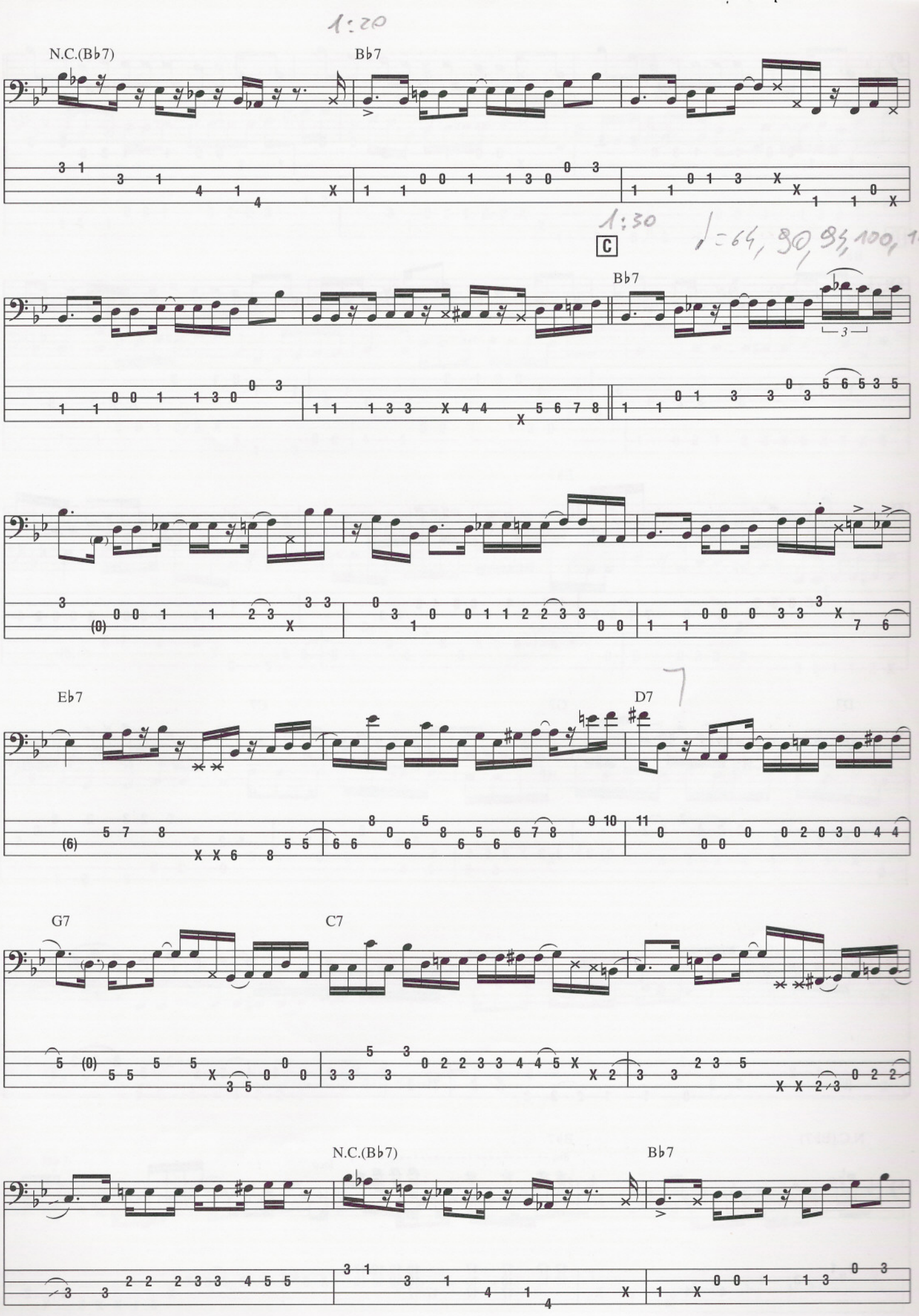
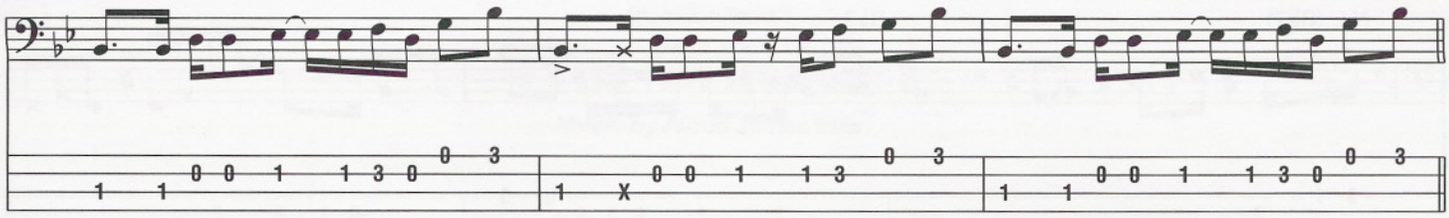
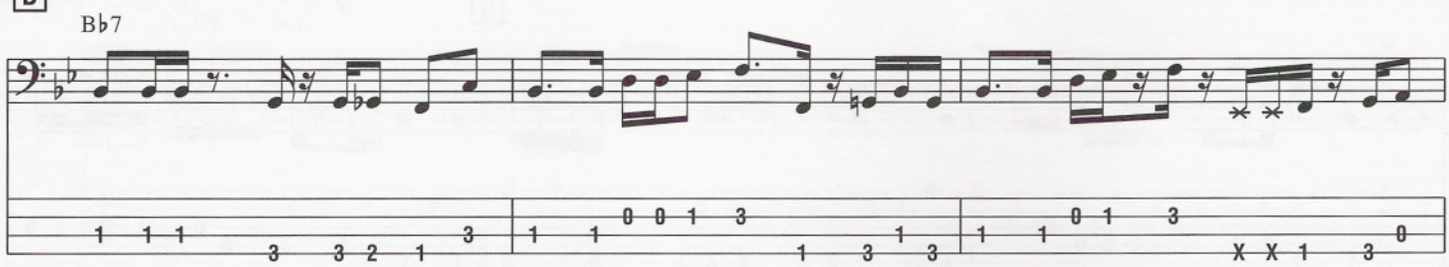

1:20
N.C.(Bb7)
Bb7
1:30
C
♩=64, 80, 93, 100, 106,
Bb7
Eb7
D7
G7
C7
N.C.(Bb7)
Bb7

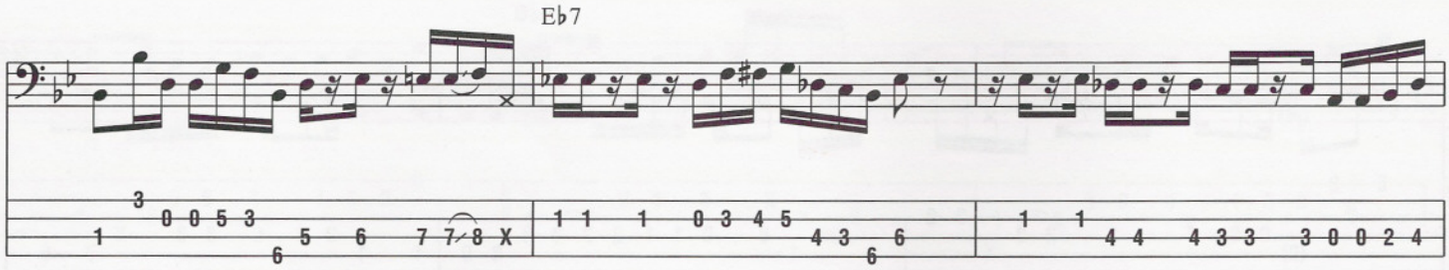


D

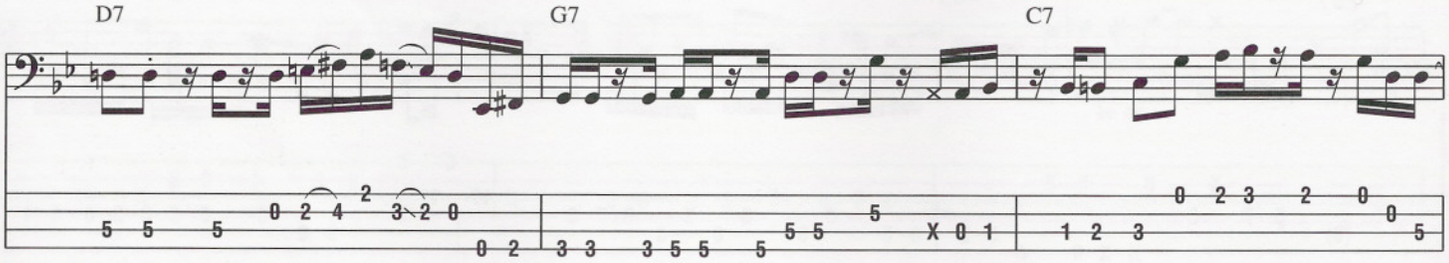
B♭7

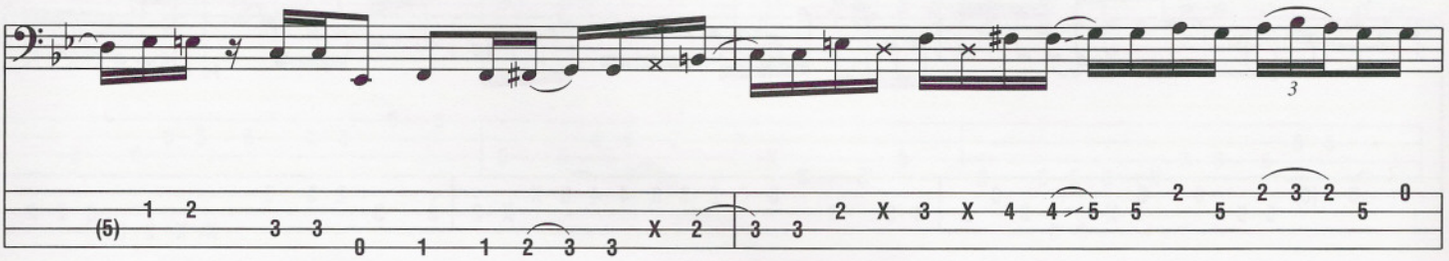


E♭7



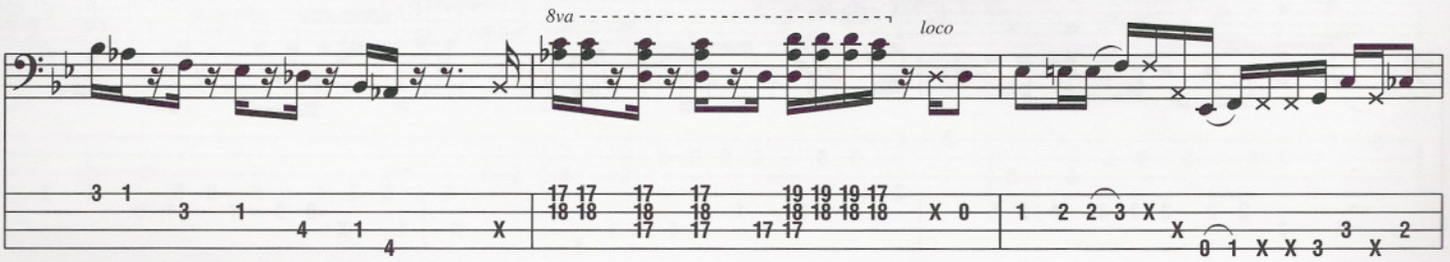
D7 G7 C7

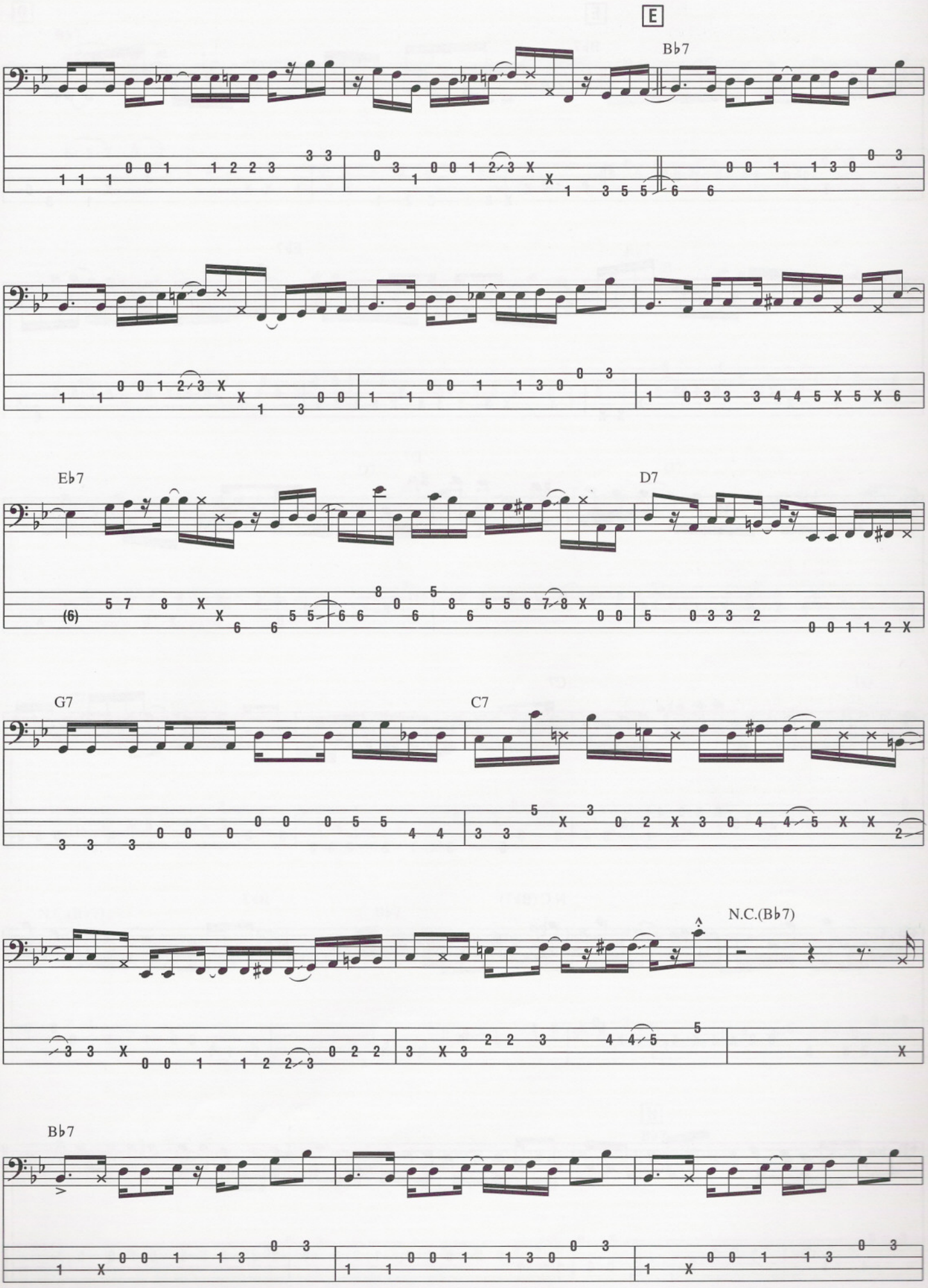


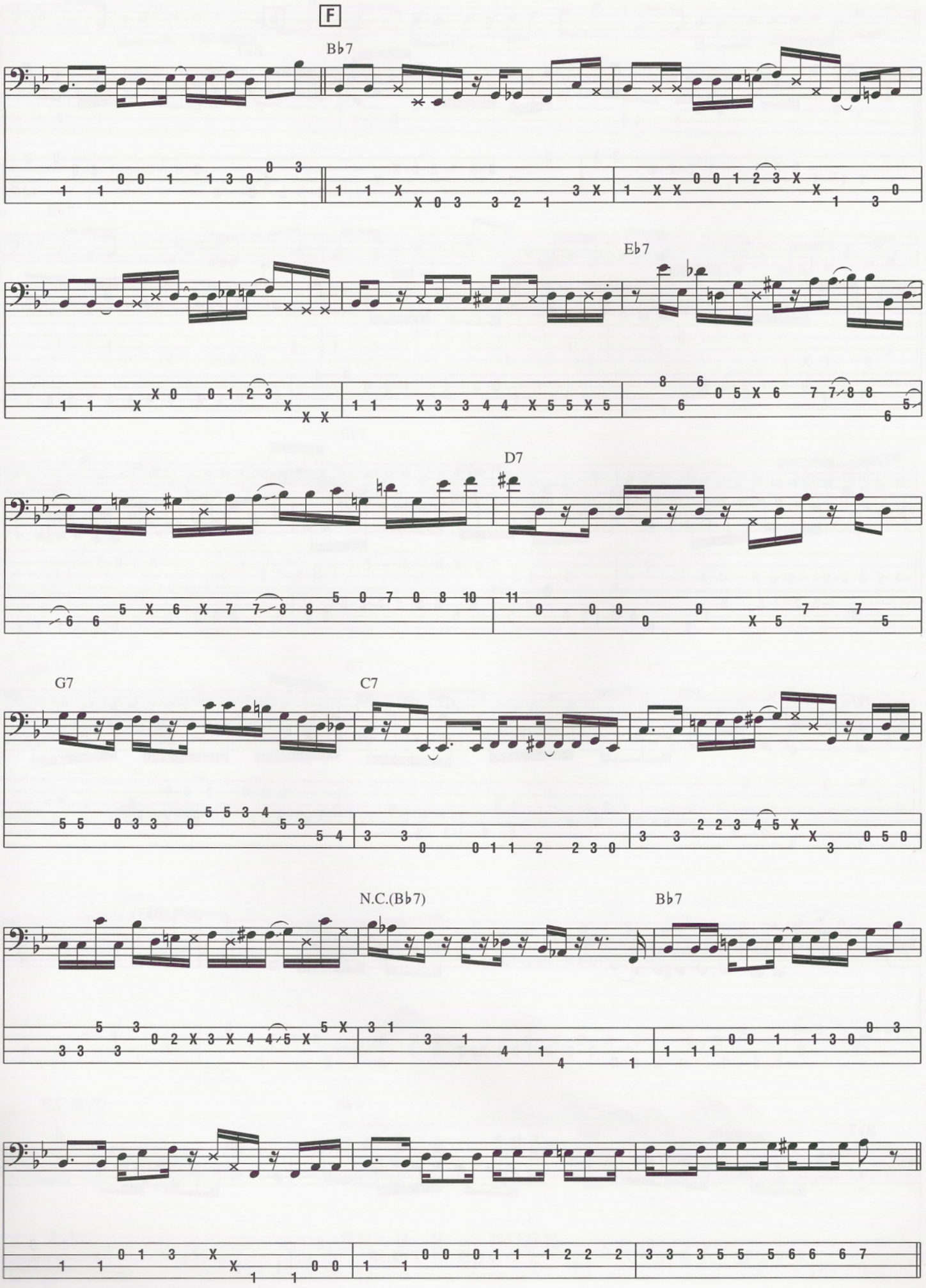


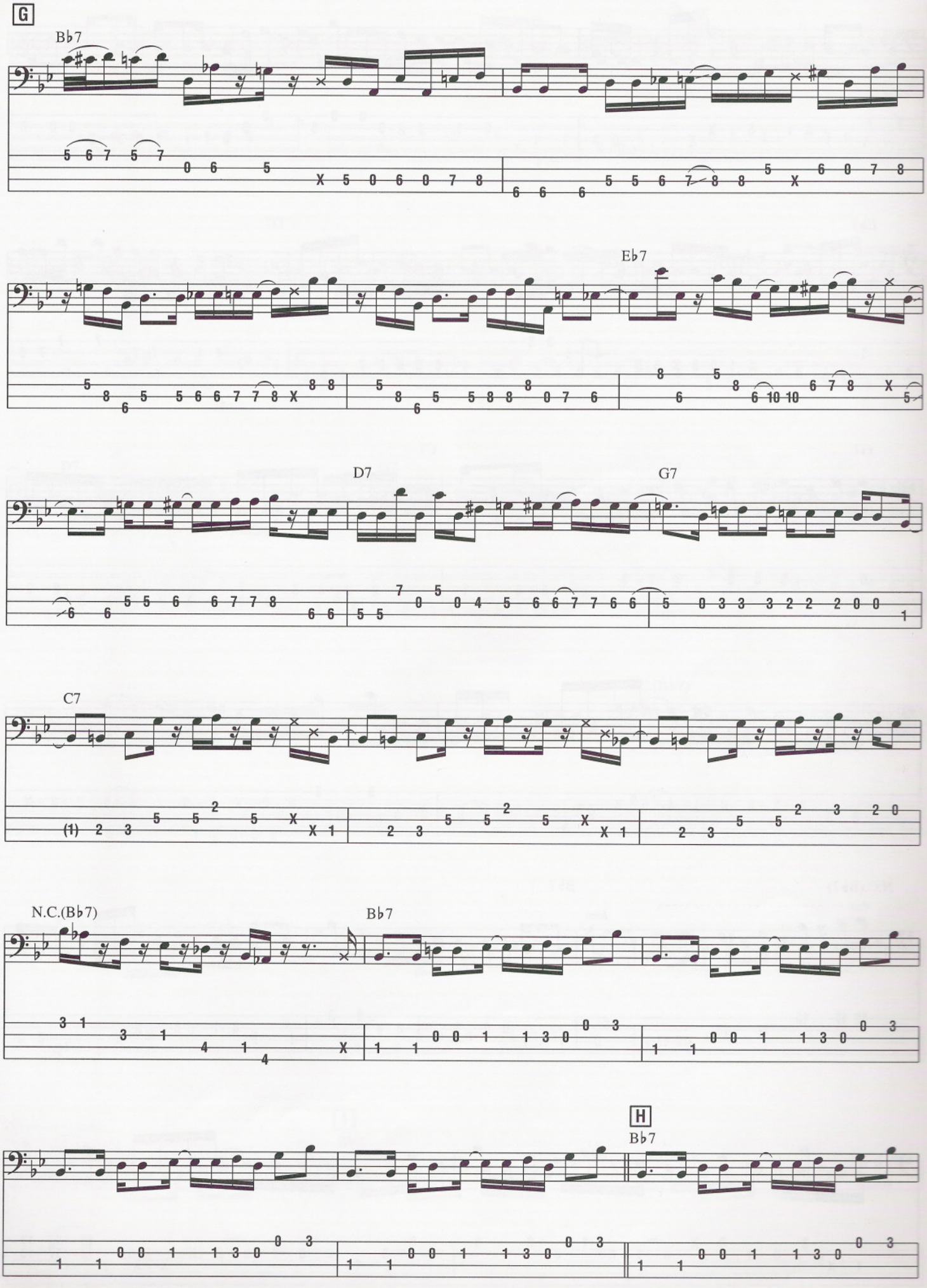
N.C.(B♭7) B♭7

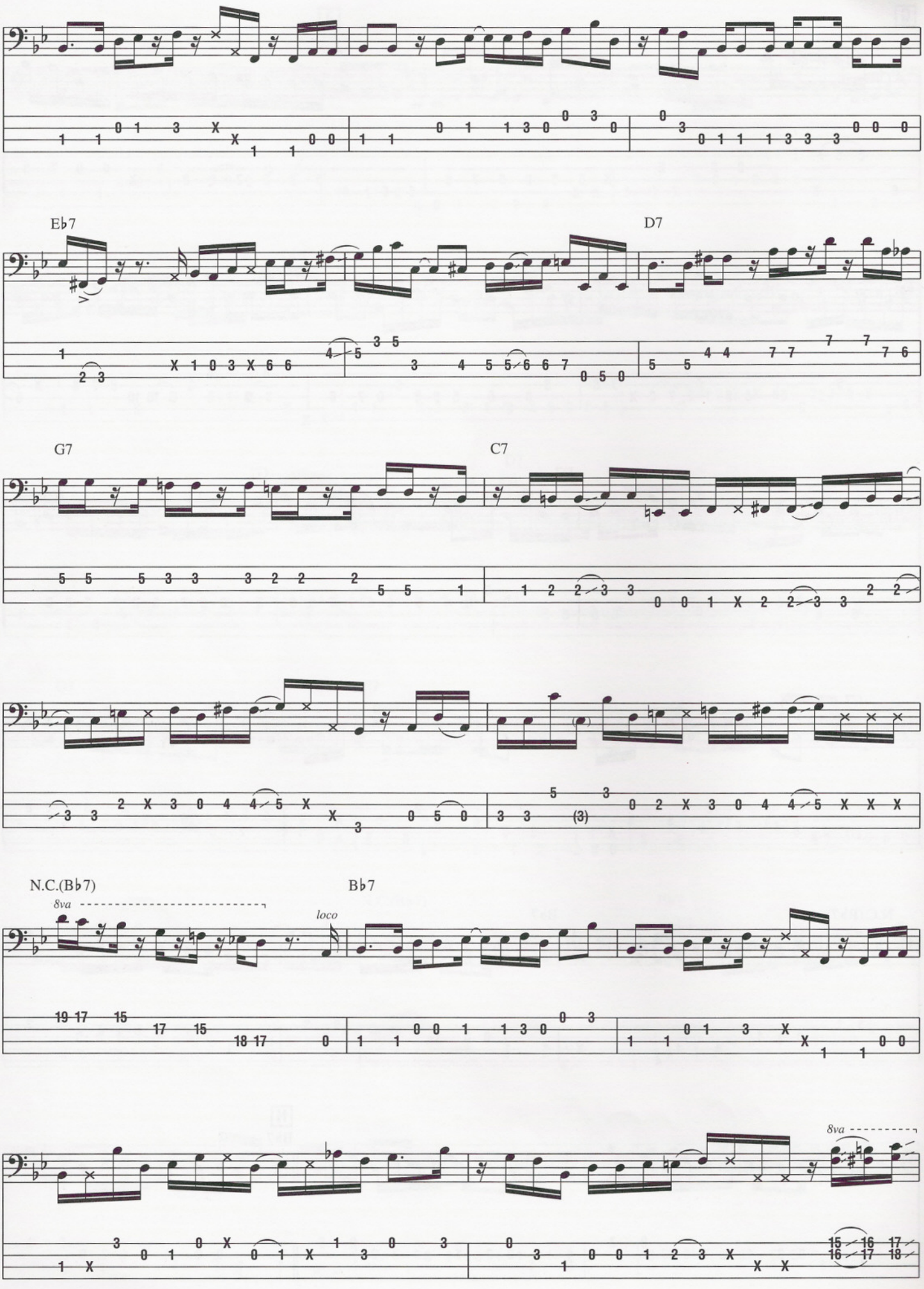
8va loco

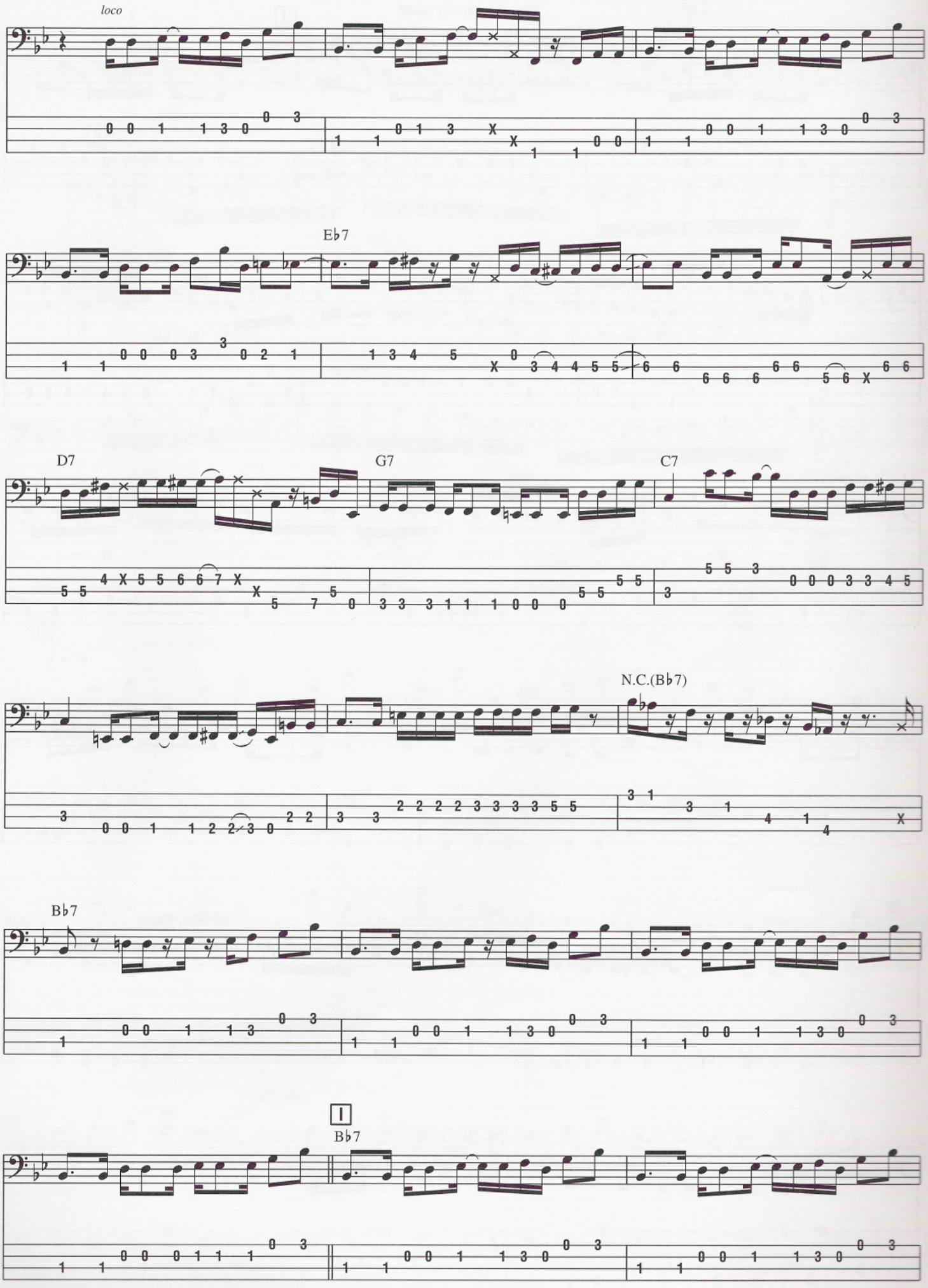


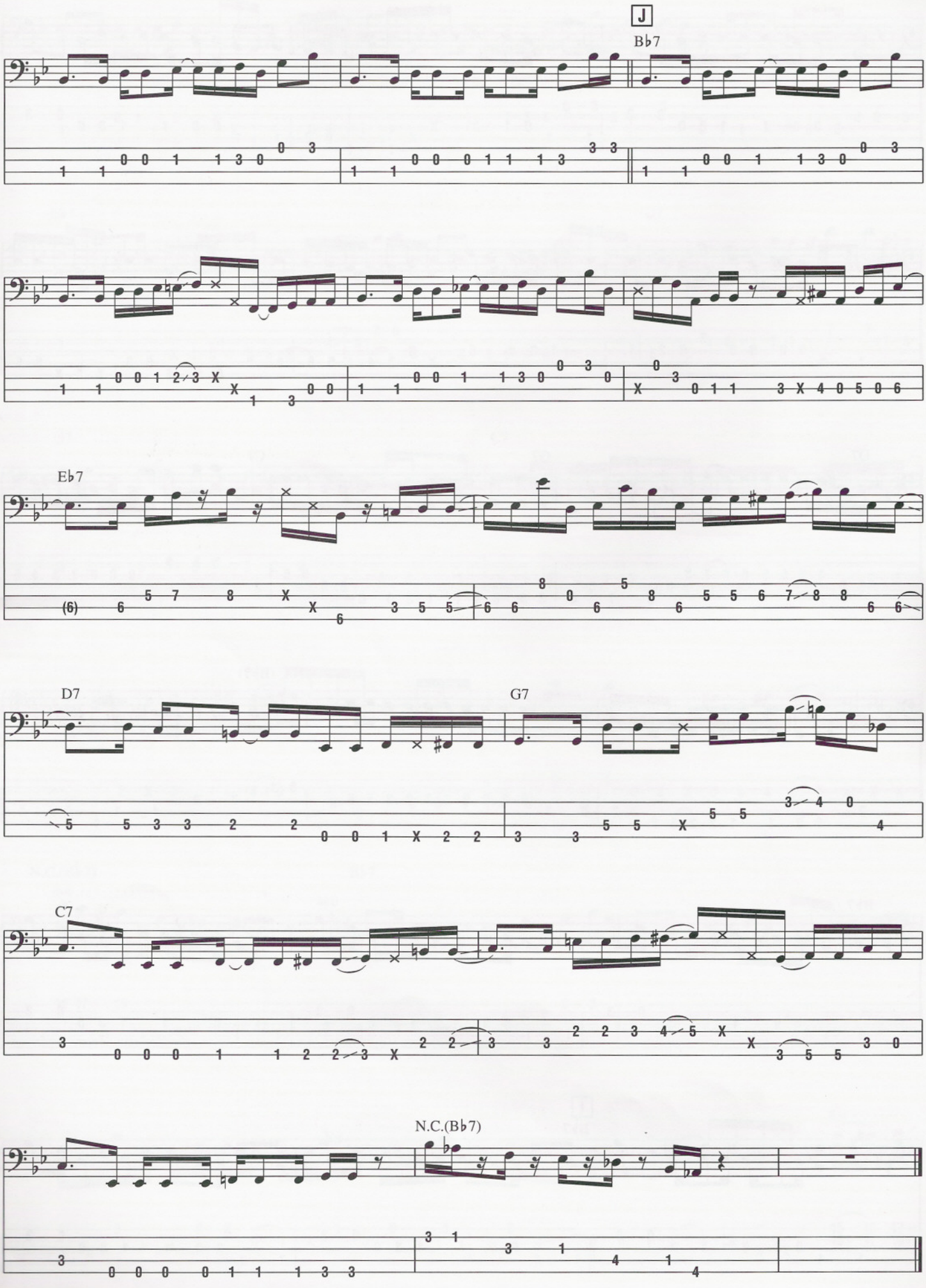

E
B♭7
E♭7
D7
G7
C7
N.C.(B♭7)
B♭7


F
B♭7
E♭7
D7
G7
C7
N.C.(B♭7)
B♭7


G
B♭7
E♭7
D7
G7
C7
N.C.(B♭7)
B♭7
H
B♭7


E♭7
D7
G7
C7
N.C.(B♭7)
8va
loco
B♭7
8va


loco
Eb7
D7
G7
C7
N.C.(Bb7)
Bb7
I
Bb7


J
B♭7
E♭7
D7
G7
C7
N.C.(B♭7)

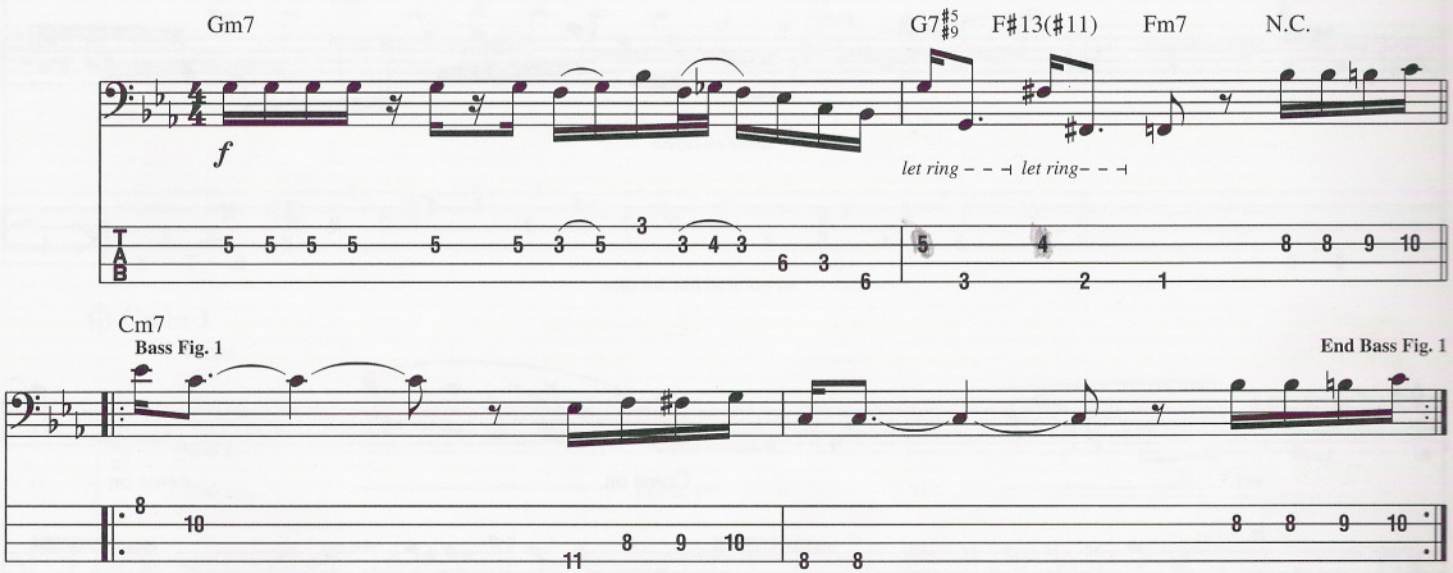
from *Jaco Pastorius*

Come on, Come Over

By Jaco Pastorius and Bob Herzog

Intro

Moderate Funk-Rock ♩ = 110



Verse

w/ Bass Fig. 1 (2 times)

w/ Bass Fig. 1 (7 1/2 times)

Cm7

Mm, _ hmm.

1. Come on, _____ come o -
2. Come on, _____ come o -
3. Come on, _____ come o -

- ver as fast as you can. ___ You're a - fraid _ that
- ver, ev-'ry-one's wait-in' on ___ you, ___ yeah. We're won-der-ing when
- ver, the plea-sure's all mine. _ Mu - sic play-in', the

you won't_ like it but you don't un - der - stand. ___ One thing, _ my bro -
you'll get tired ___ of won-der-ing what to do. _____ There is some-thin' here _
door just o-pened, you don't have to stand in line. _____ Peo-ple of __ the world,_

- ther, _____ I can tell ___ you true: ___
___ that can-not be de - nied; ___
___ ya been up-tight, mov - ing much too long. ___ While you're

the more time _____ you spend __ feel - ing hap - py, the less time _ you'll be ___ blue. _
get on the phone and get on ___ down. _ Don't knock it 'till you try. ___
bus - y mak-in' a stand, ev - ry-bo-dy's mak - in' plans _ to move _ on, move 'em all ___ a -

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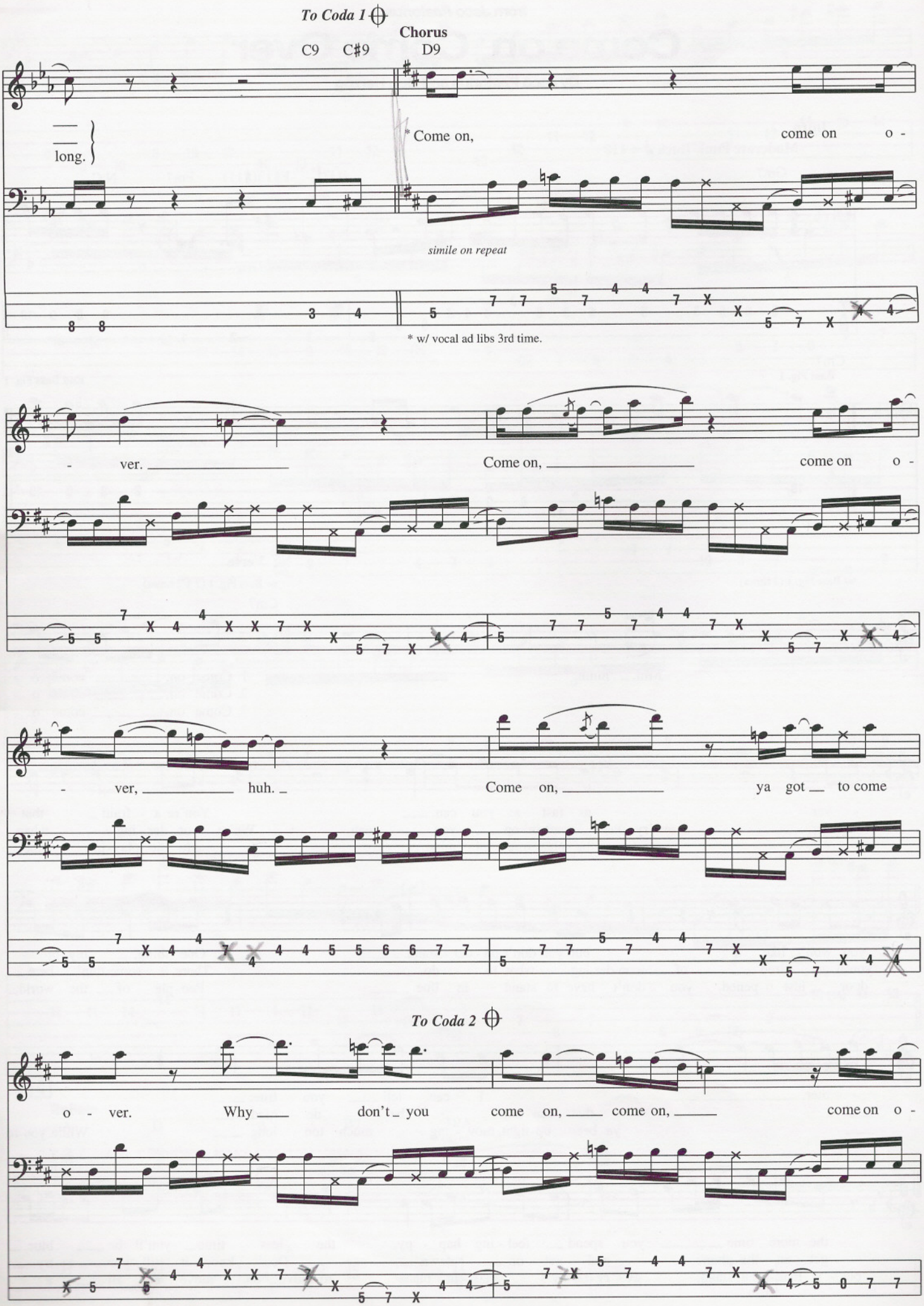
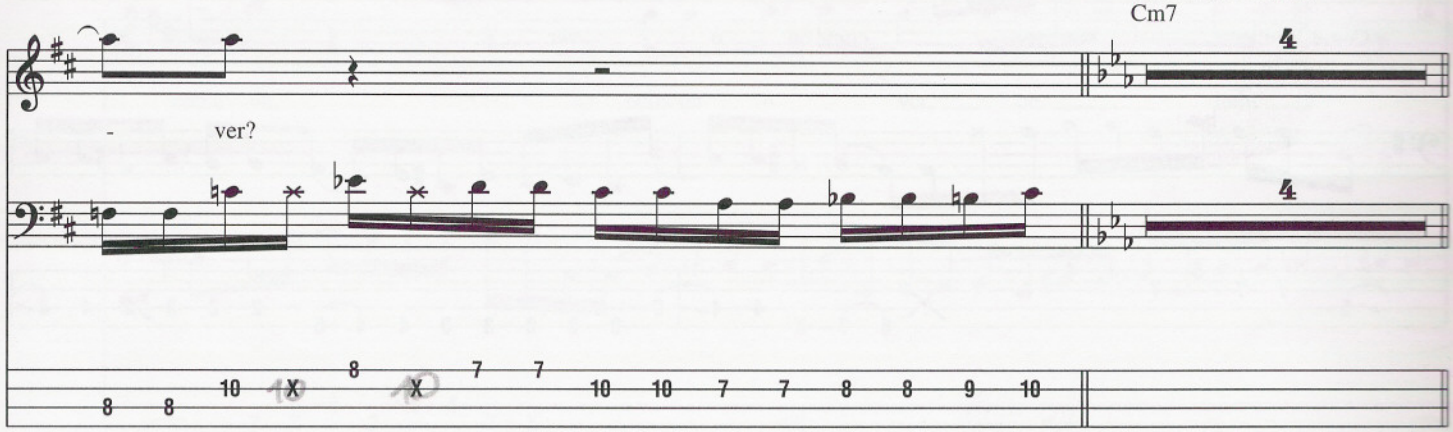

To Coda 1
Chorus
C9 C♯9 D9
long.
* Come on, come on o -
simile on repeat
* w/ vocal ad libs 3rd time.
- ver. Come on, come on o -
- ver, huh. Come on, ya got to come
To Coda 2
o - ver. Why don't you come on, come on, come on o -

D.S. al Coda 1

Interlude

w/ Bass Fig. 1 (2 times)

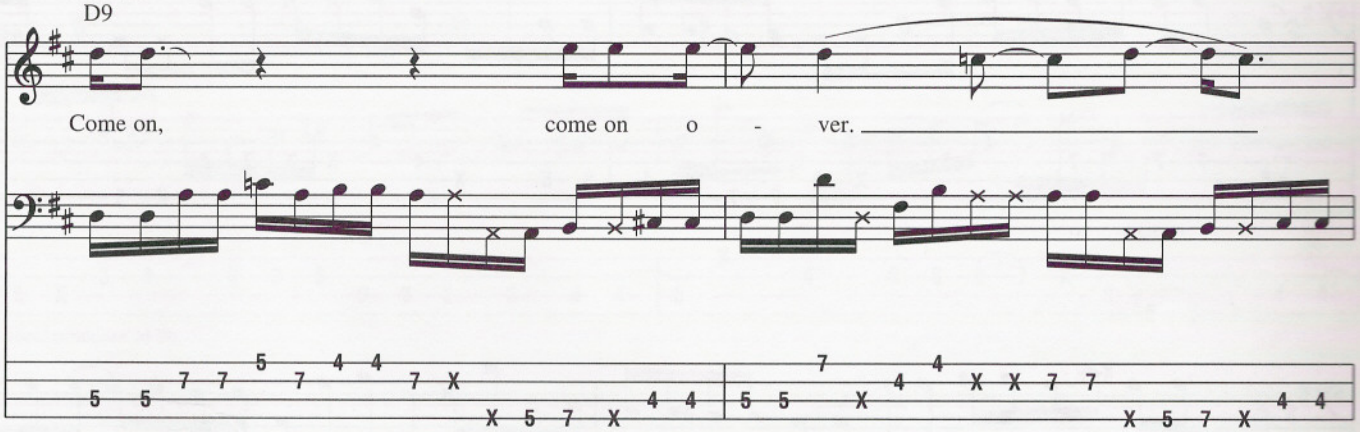
Cm7

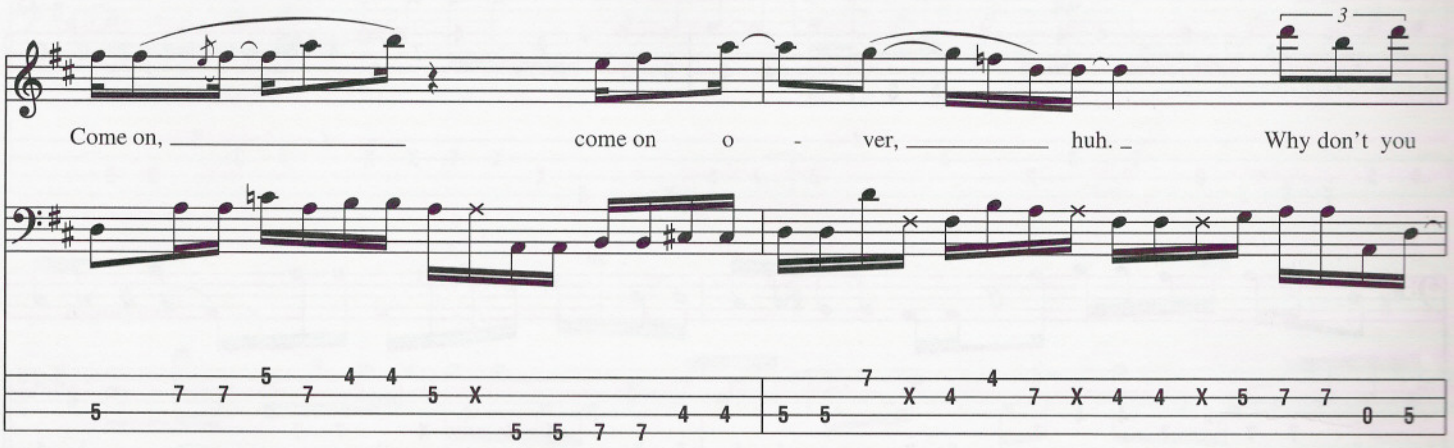


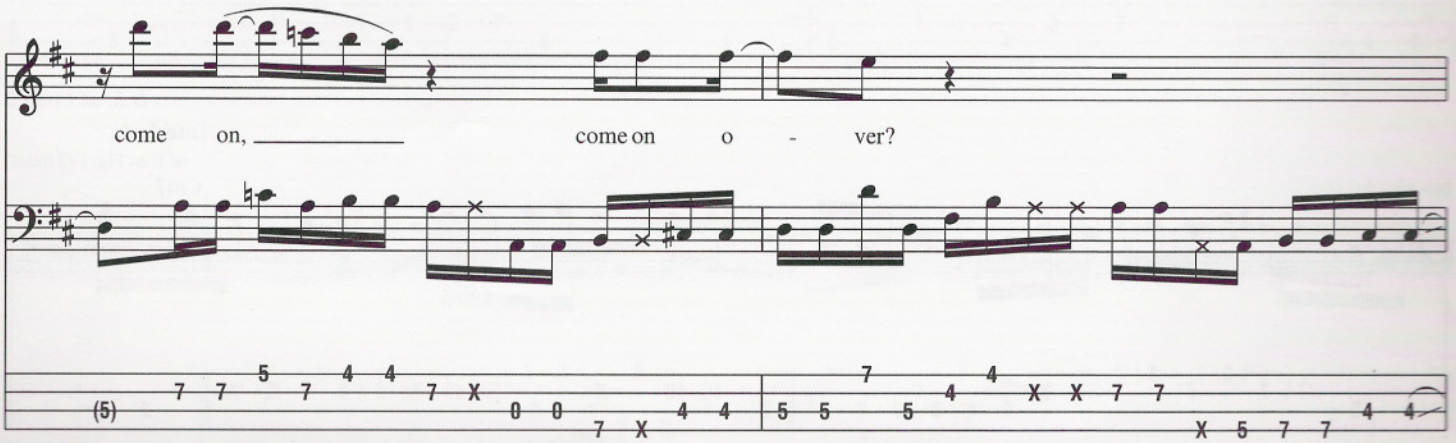
Coda 1

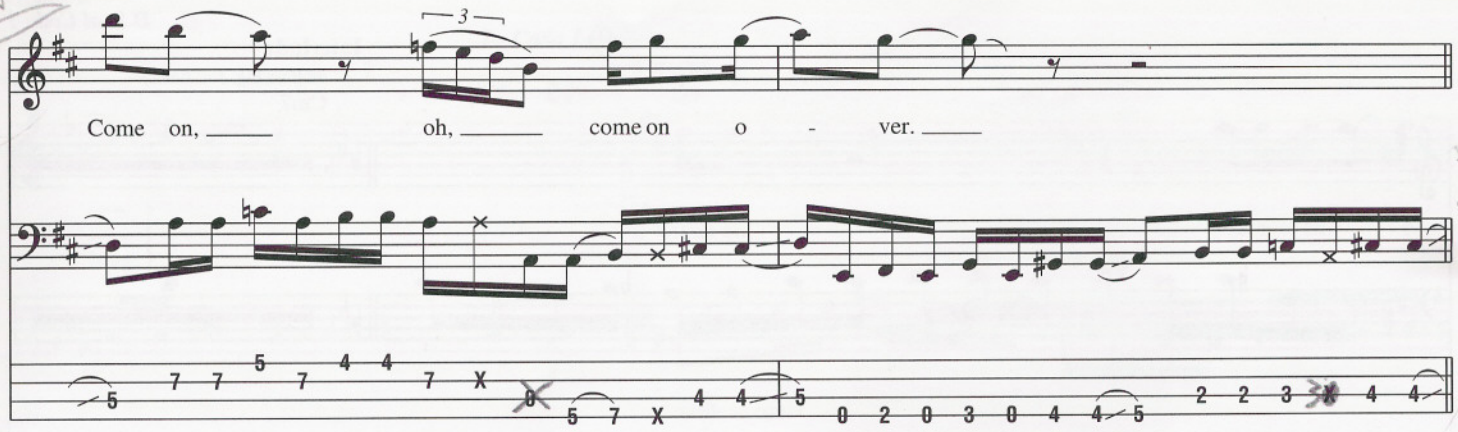
Chorus

D9



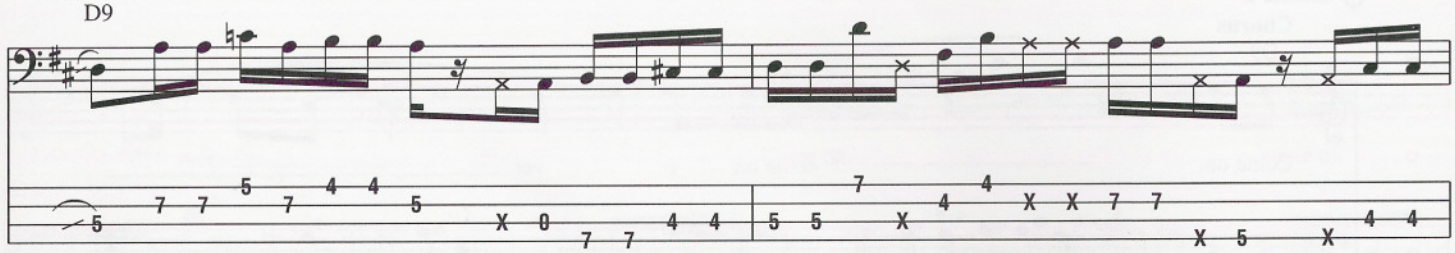


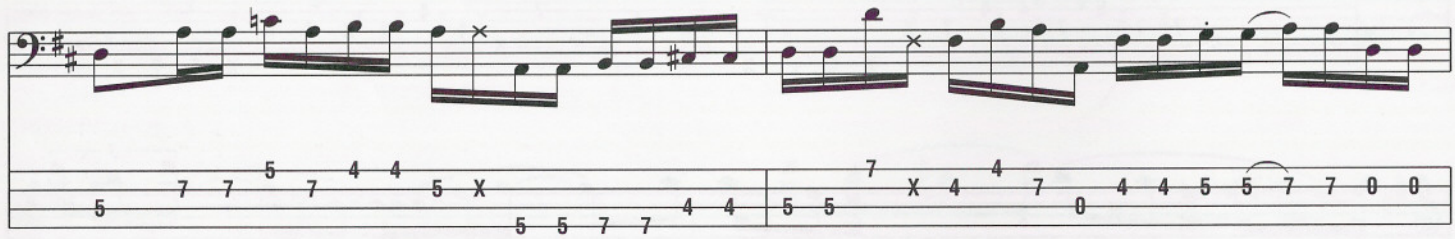


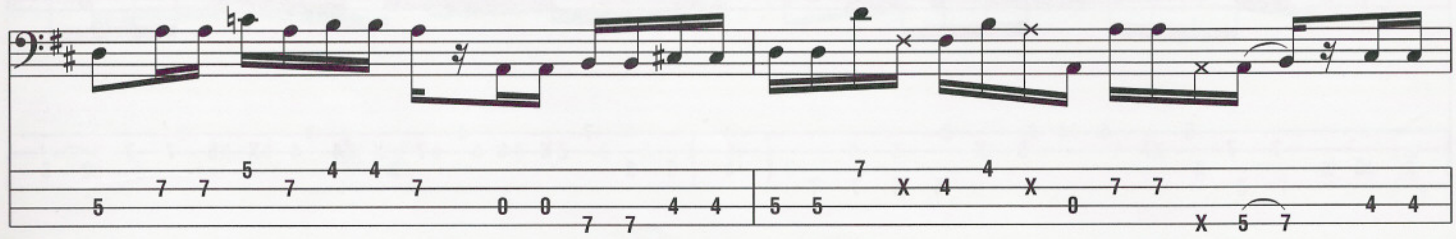


Keyboard Solo

D9





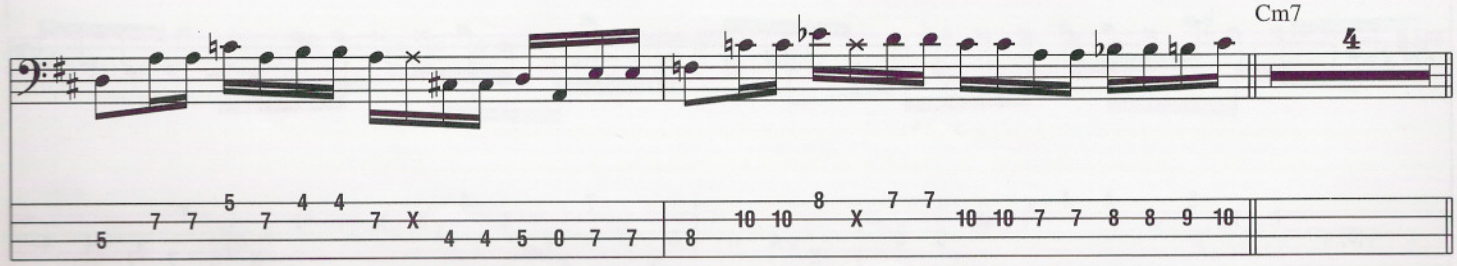


D.S. al Coda 2

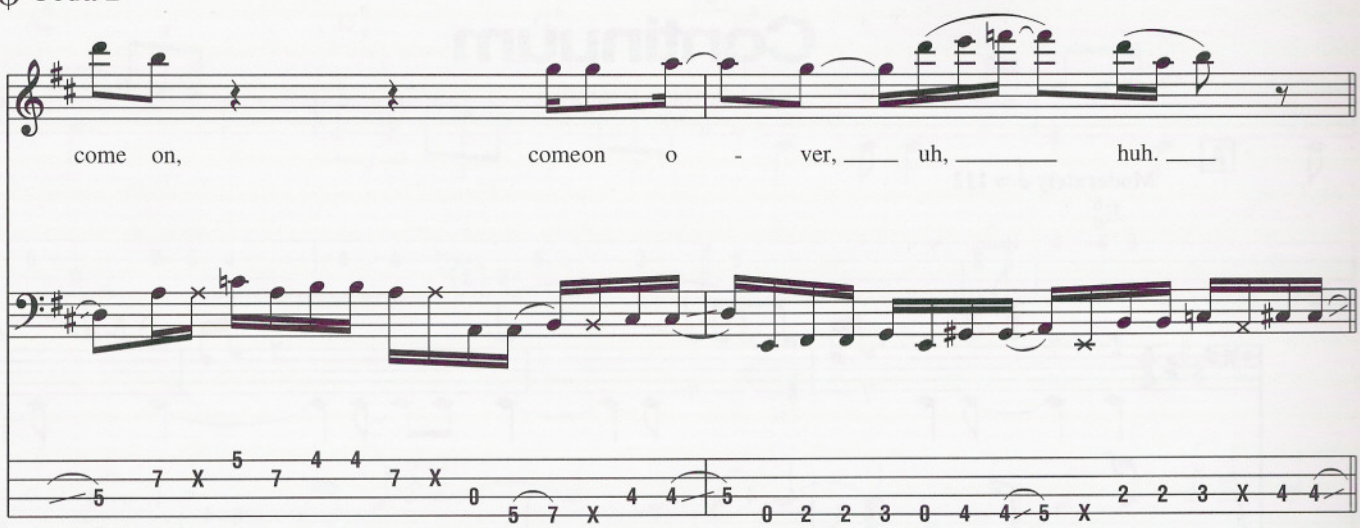
Interlude

w/ Bass Fig. 1 (2 times)

Cm7

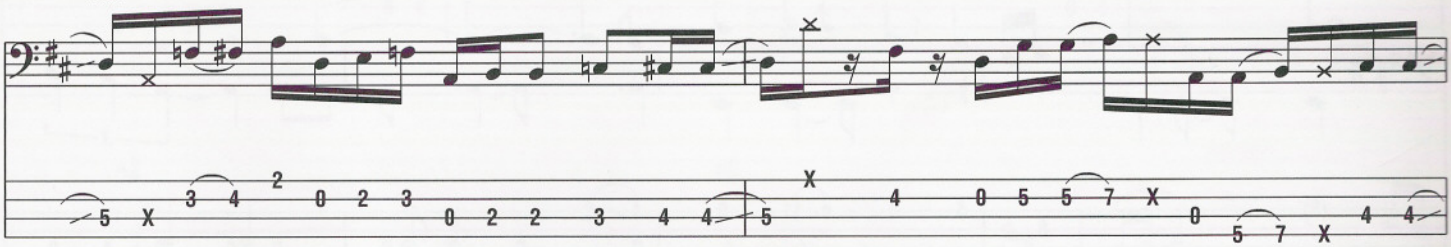


Coda 2

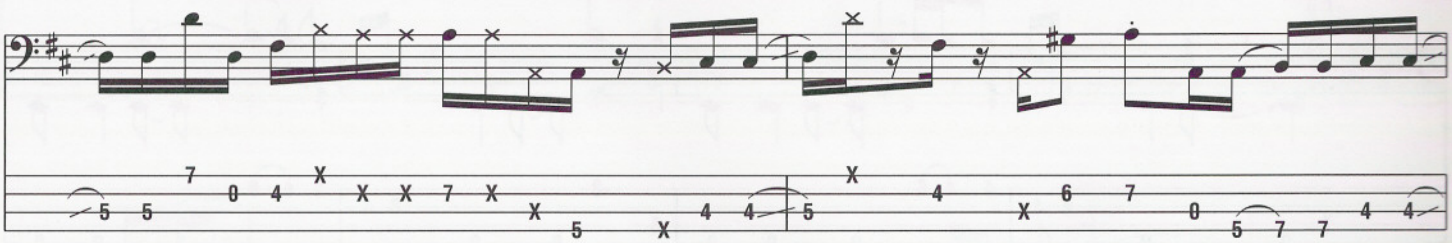


*** Outro**

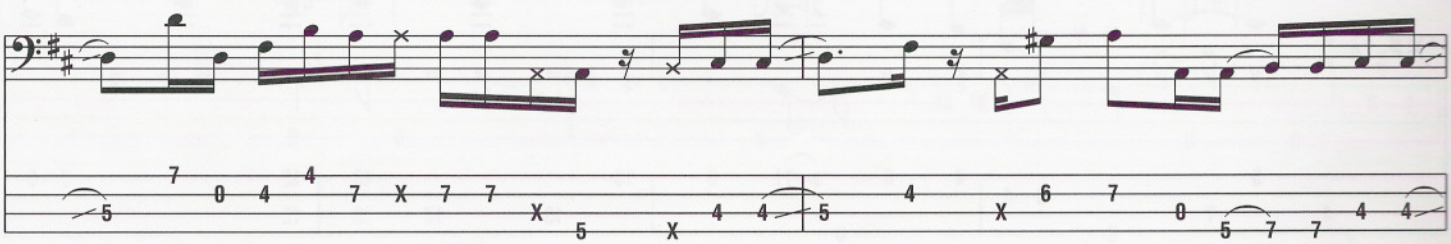
D9



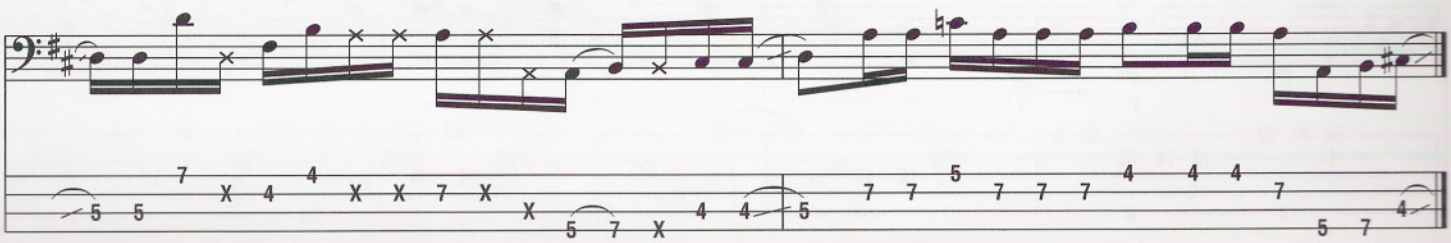
* Lead vocal continues ad lib.



Begin fade



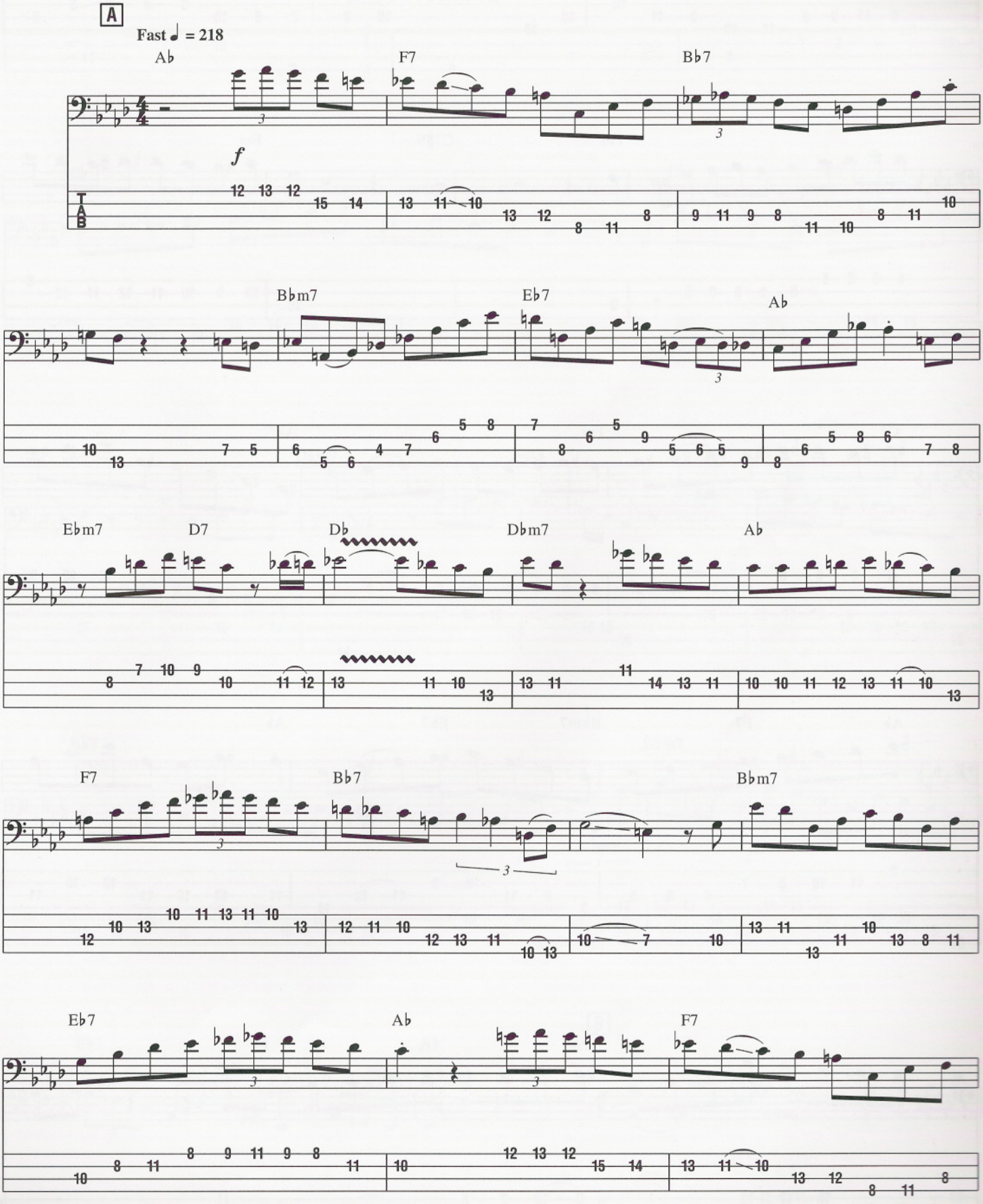
Fade out



from *Jaco Pastorius*

Donna Lee

By Charlie Parker



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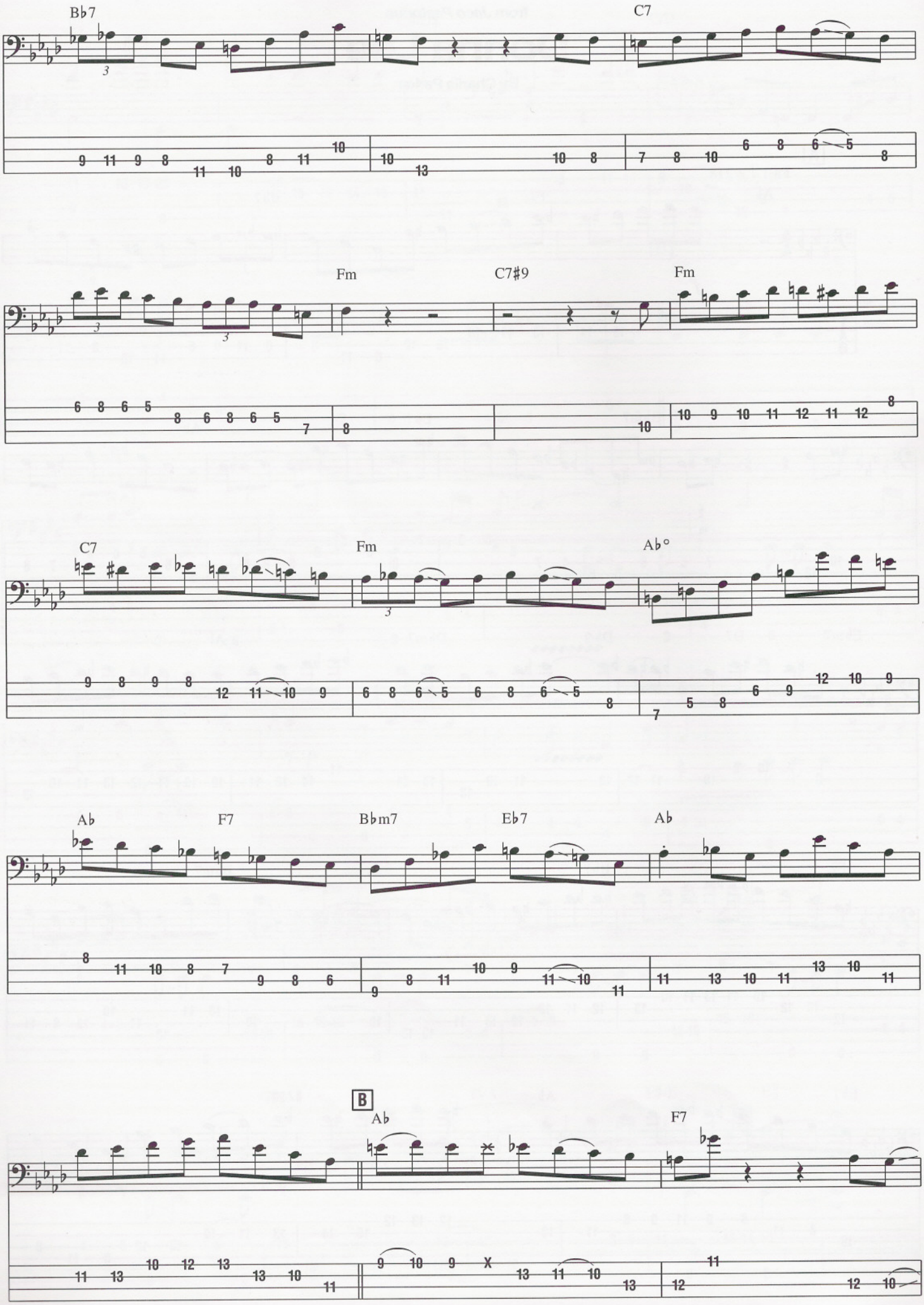
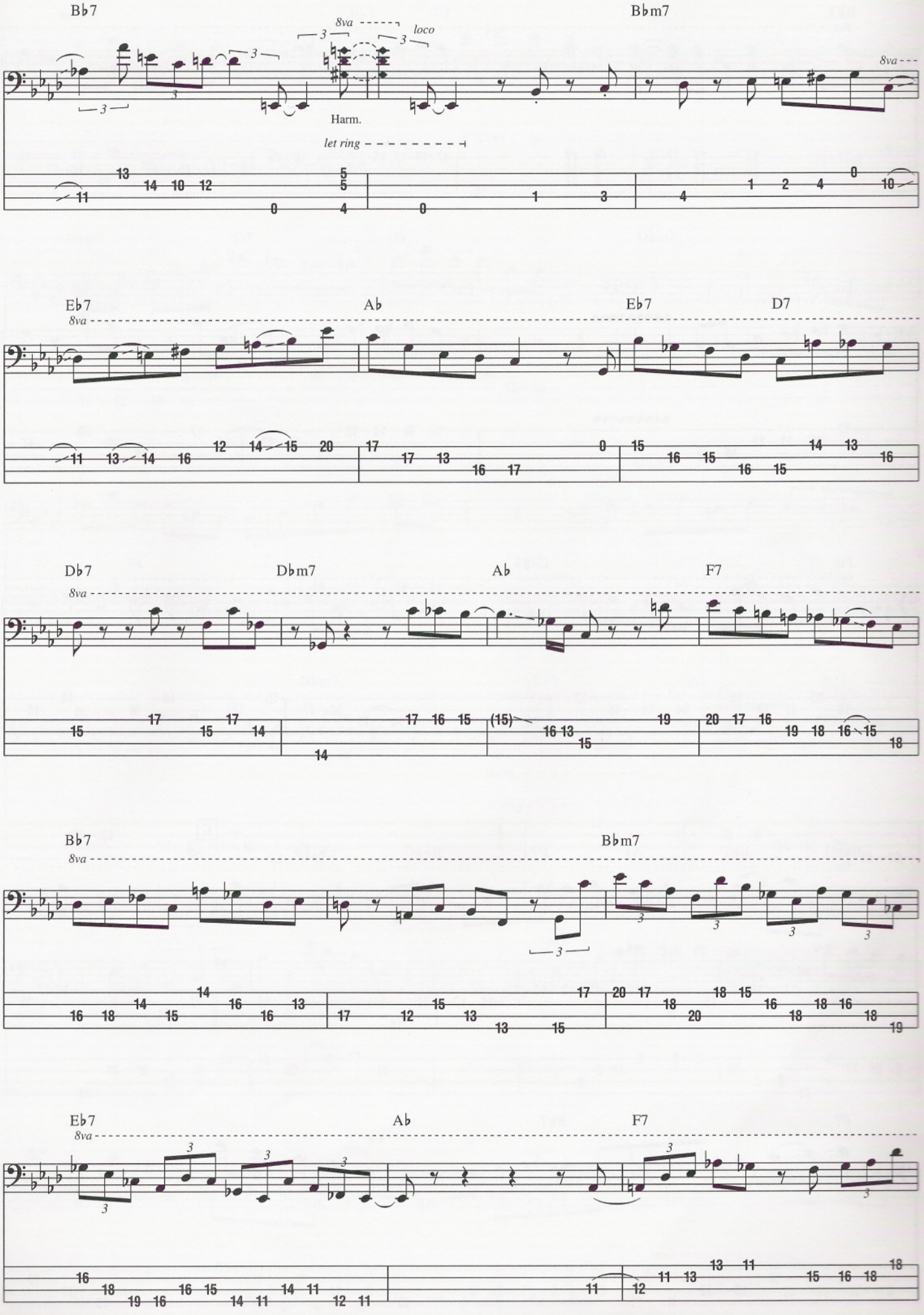
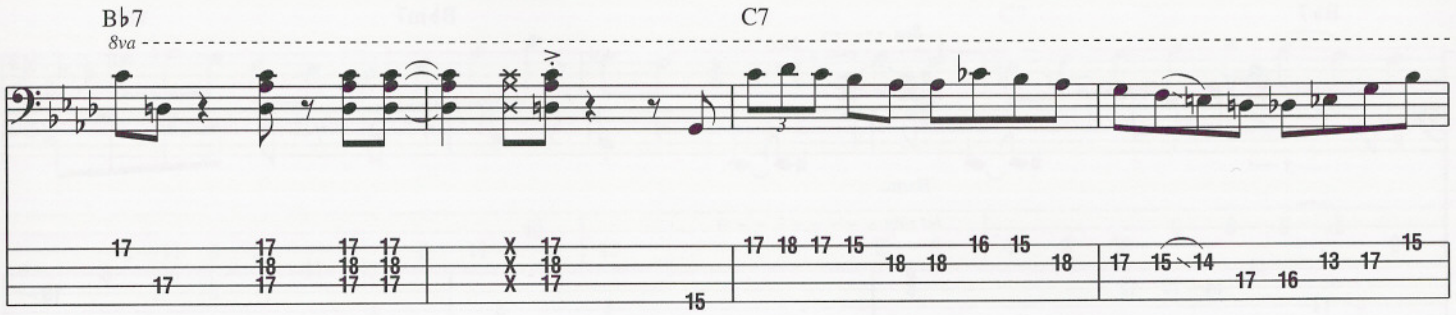
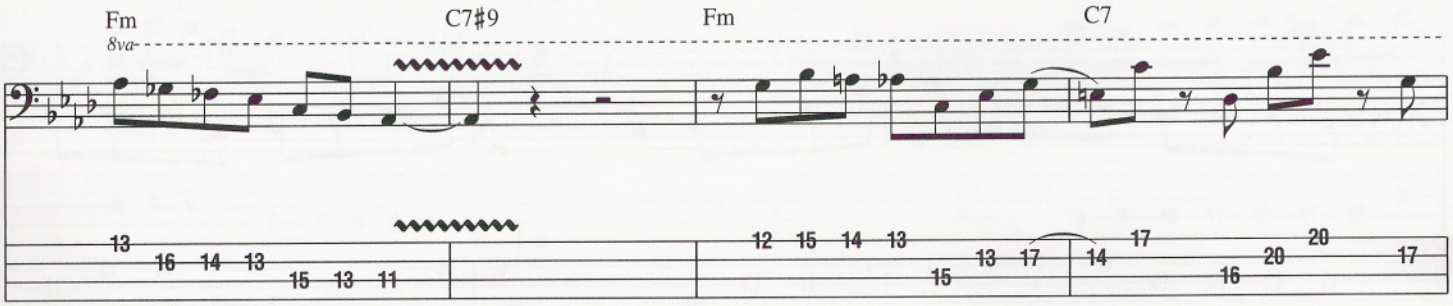
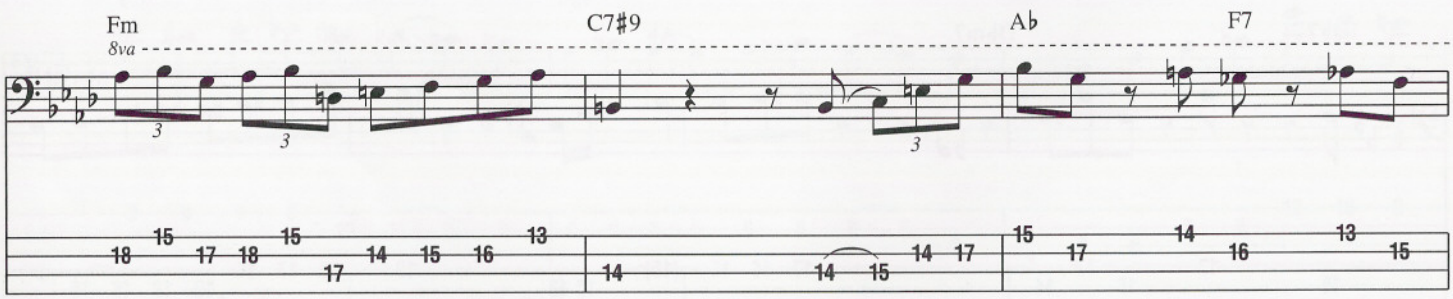
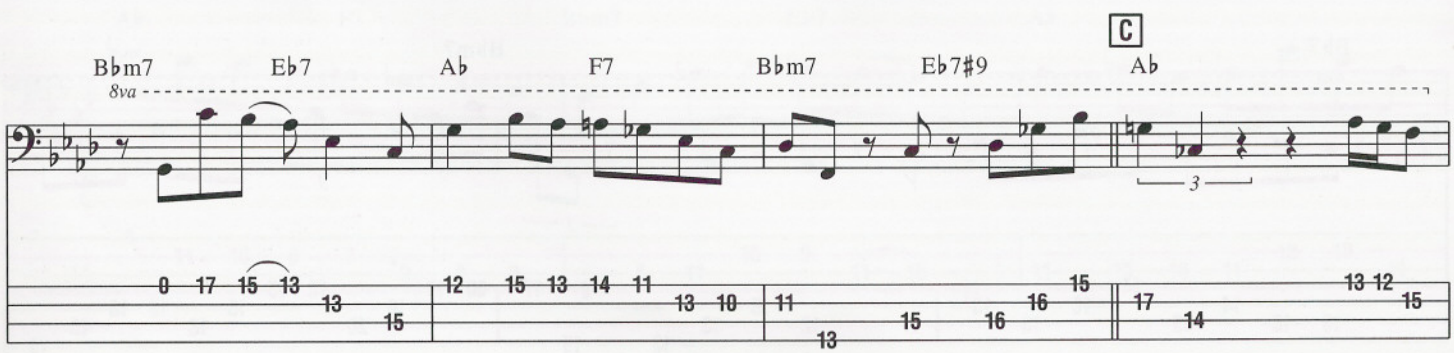

B♭7
C7
Fm
C7♯9
Fm
C7
Fm
A♭°
A♭
F7
B♭m7
E♭7
A♭
B
A♭
F7

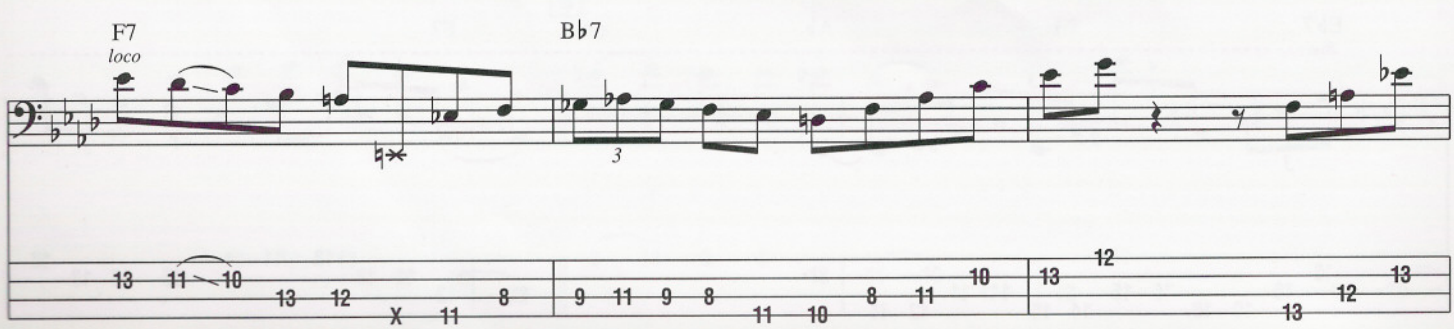

B♭7
B♭m7
8va
loco
Harm.
let ring
E♭7
A♭
E♭7
D7
D♭7
D♭m7
A♭
F7
B♭7
B♭m7
E♭7
A♭
F7

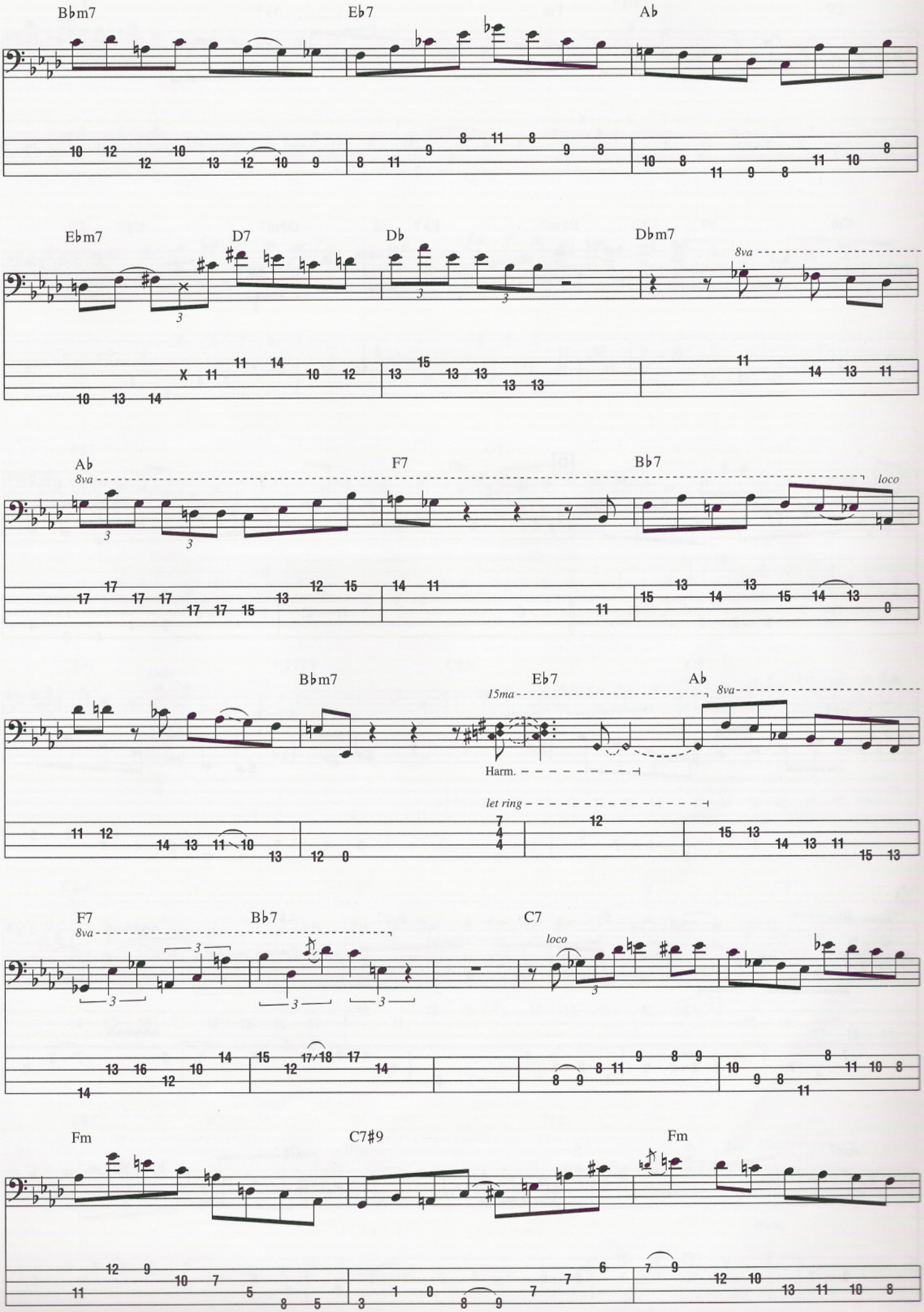

B♭7
8va
C7

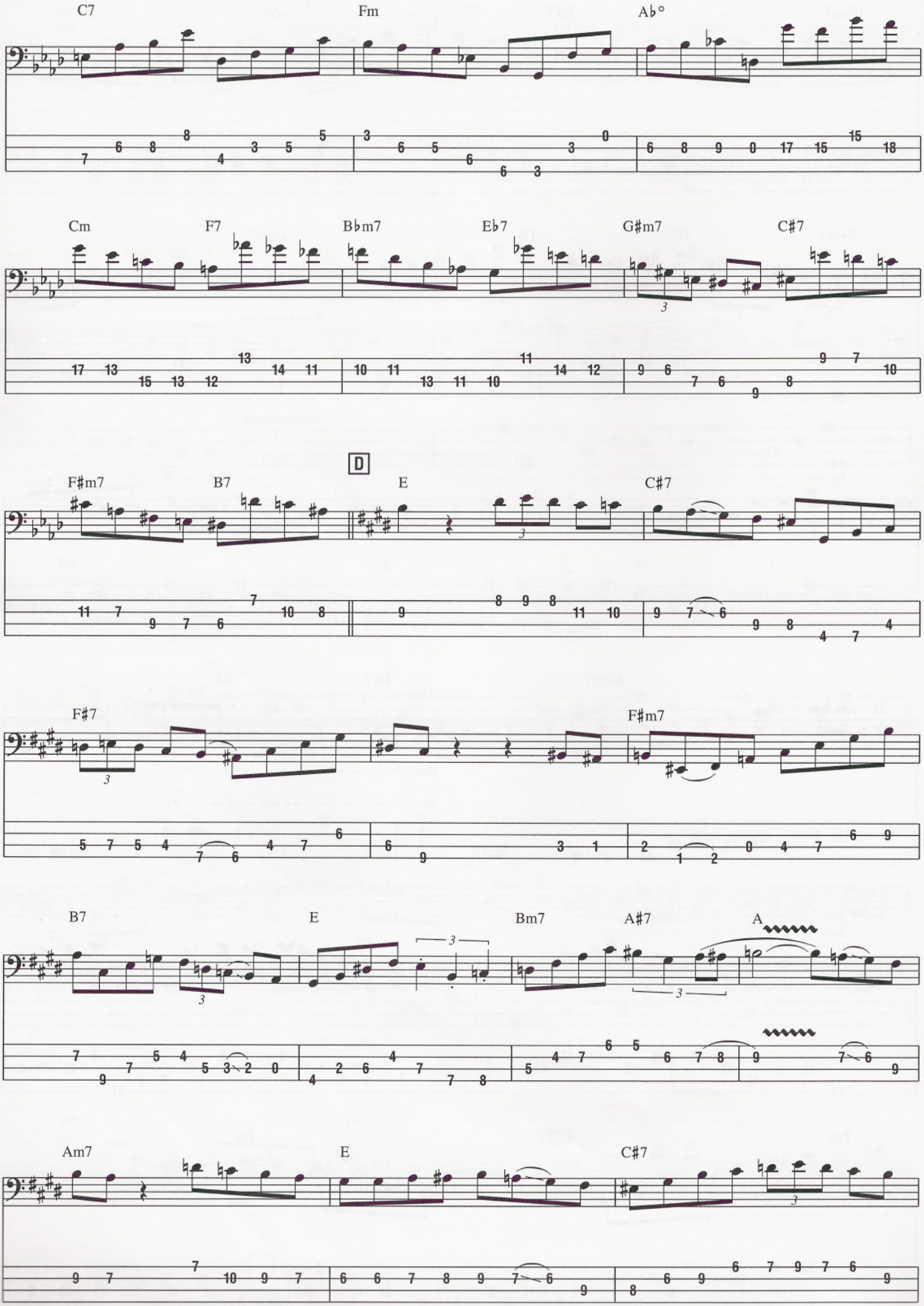

Fm
8va
C7♯9
Fm
C7

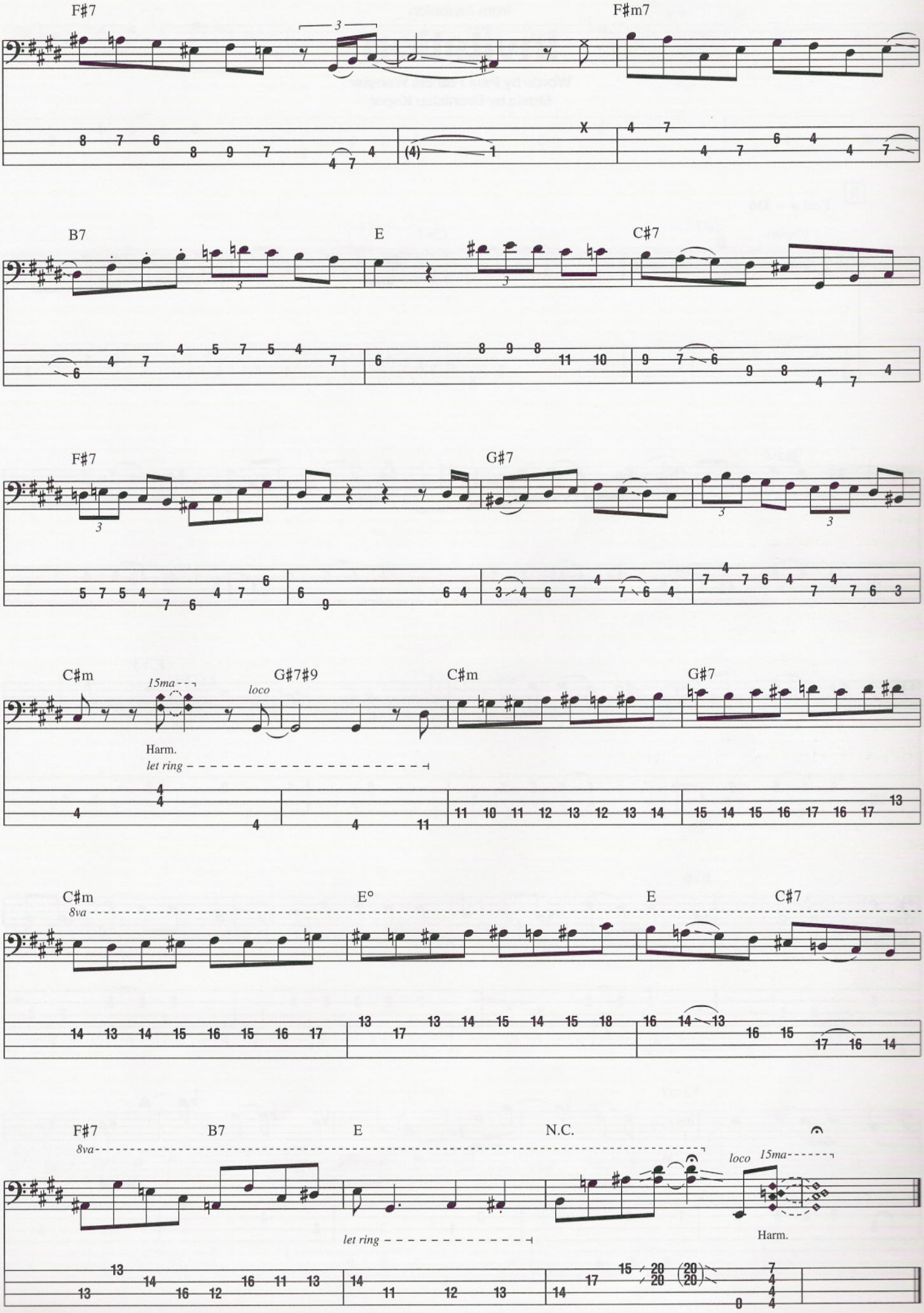

Fm
8va
C7♯9
A♭
F7


B♭m7
E♭7
A♭
F7
B♭m7
E♭7♯9
C
A♭
8va


F7
loco
B♭7


Bbm7
Eb7
Ab
Ebm7
D7
Db
Dbm7
8va
Ab
8va
F7
Bb7
loco
Bbm7
Eb7
15ma
Ab
8va
Harm.
let ring
F7
8va
Bb7
C7
loco
Fm
C7#9
Fm

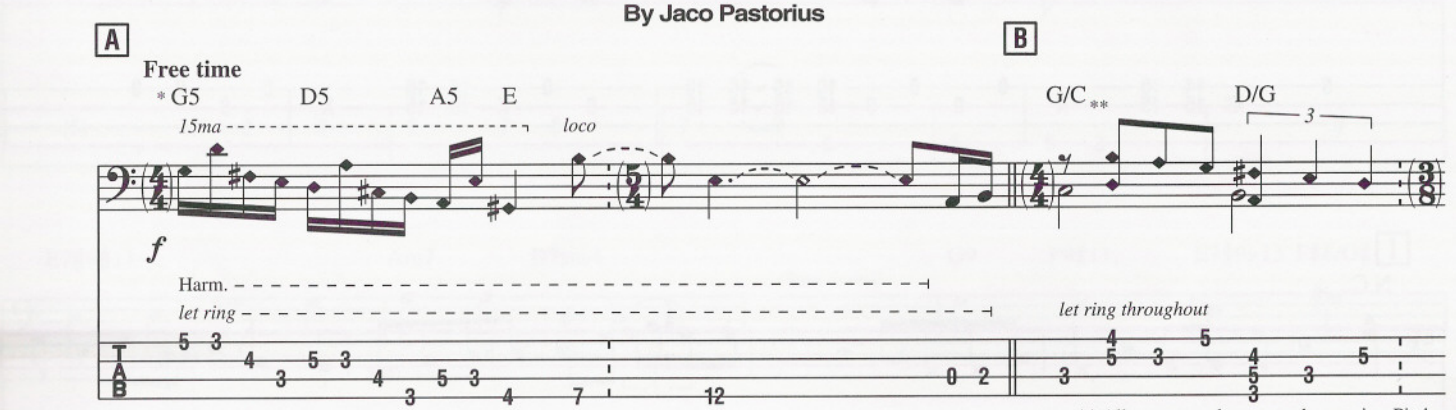

C7
Fm
A♭°
Cm
F7
B♭m7
E♭7
G♯m7
C♯7
D
F♯m7
B7
E
C♯7
F♯7
F♯m7
B7
E
Bm7
A♯7
A
Am7
E
C♯7


F♯7
F♯m7
B7
E
C♯7
F♯7
G♯7
C♯m
15ma
loco
G♯7♯9
Harm.
let ring
C♯m
G♯7
C♯m
8va
E°
E
C♯7
F♯7
B7
E
N.C.
8va
let ring
loco
15ma
Harm.

from *Jaco Pastorius*

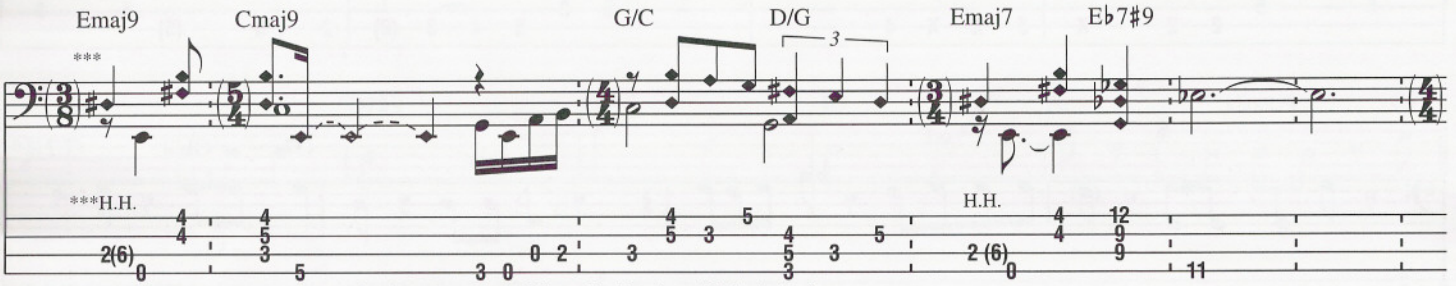
Portrait of Tracy

By Jaco Pastorius

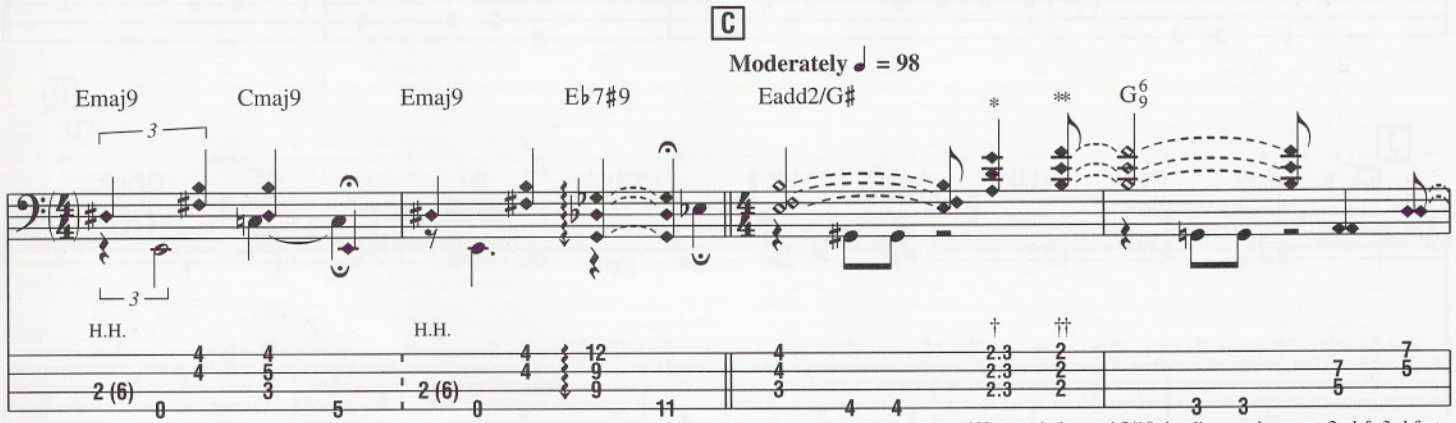


*Chord symbols reflect implied harmony.

** All upstemmed notes are harmonics. Pitches sound two octaves higher than written except where indicated at D .

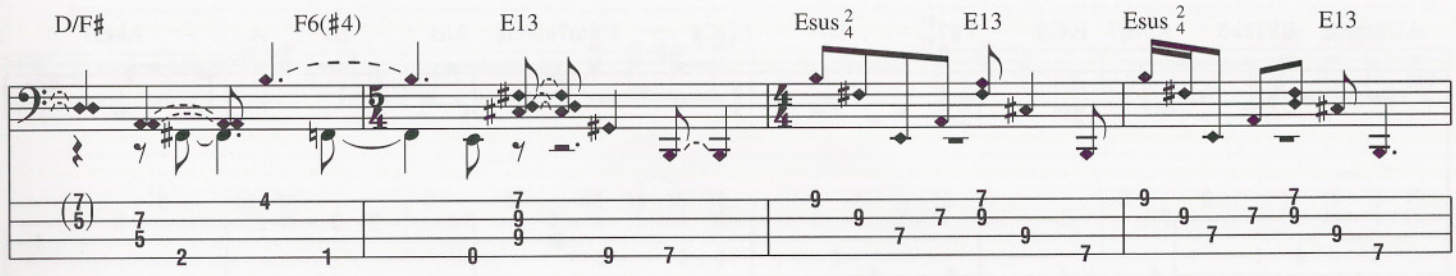


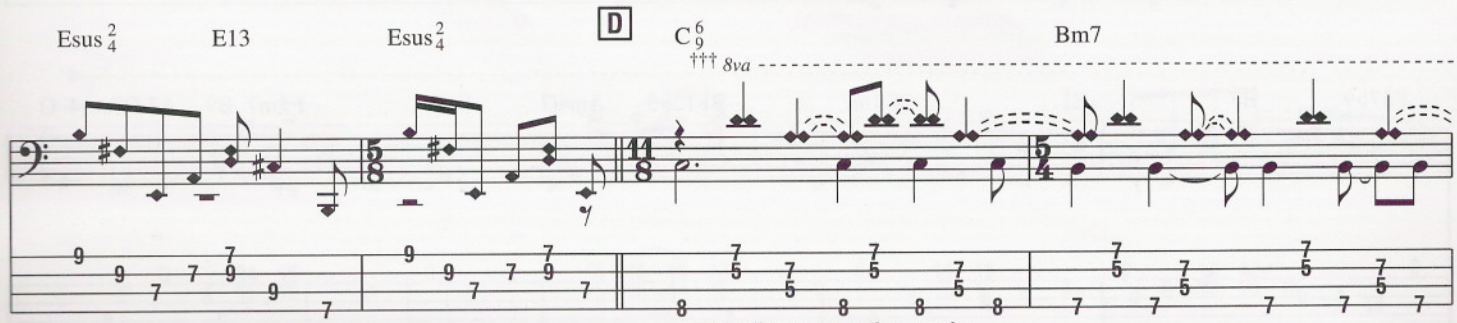
*** D♯ harmonic is produced by fretting a B on the 2nd fret of the H string with the index finger, then playing the harmonic on the 6th fret of the A string with the pinky finger (while still holding the B).



†Harmonic located 3/10 the distance between 2nd & 3rd frets.

††Harmonic is located directly over 2nd fret.





†††Applies to upstemed notes only.

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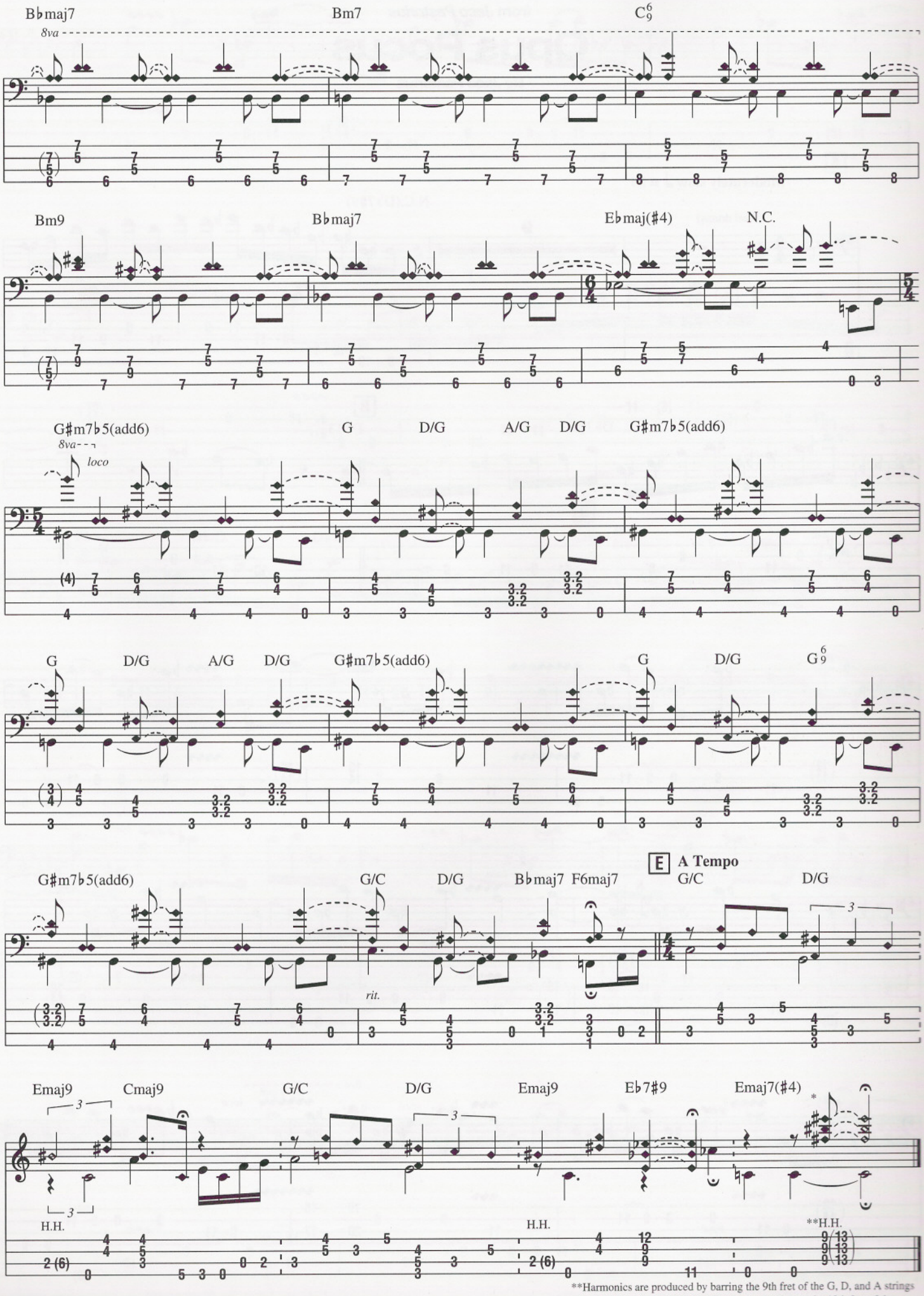
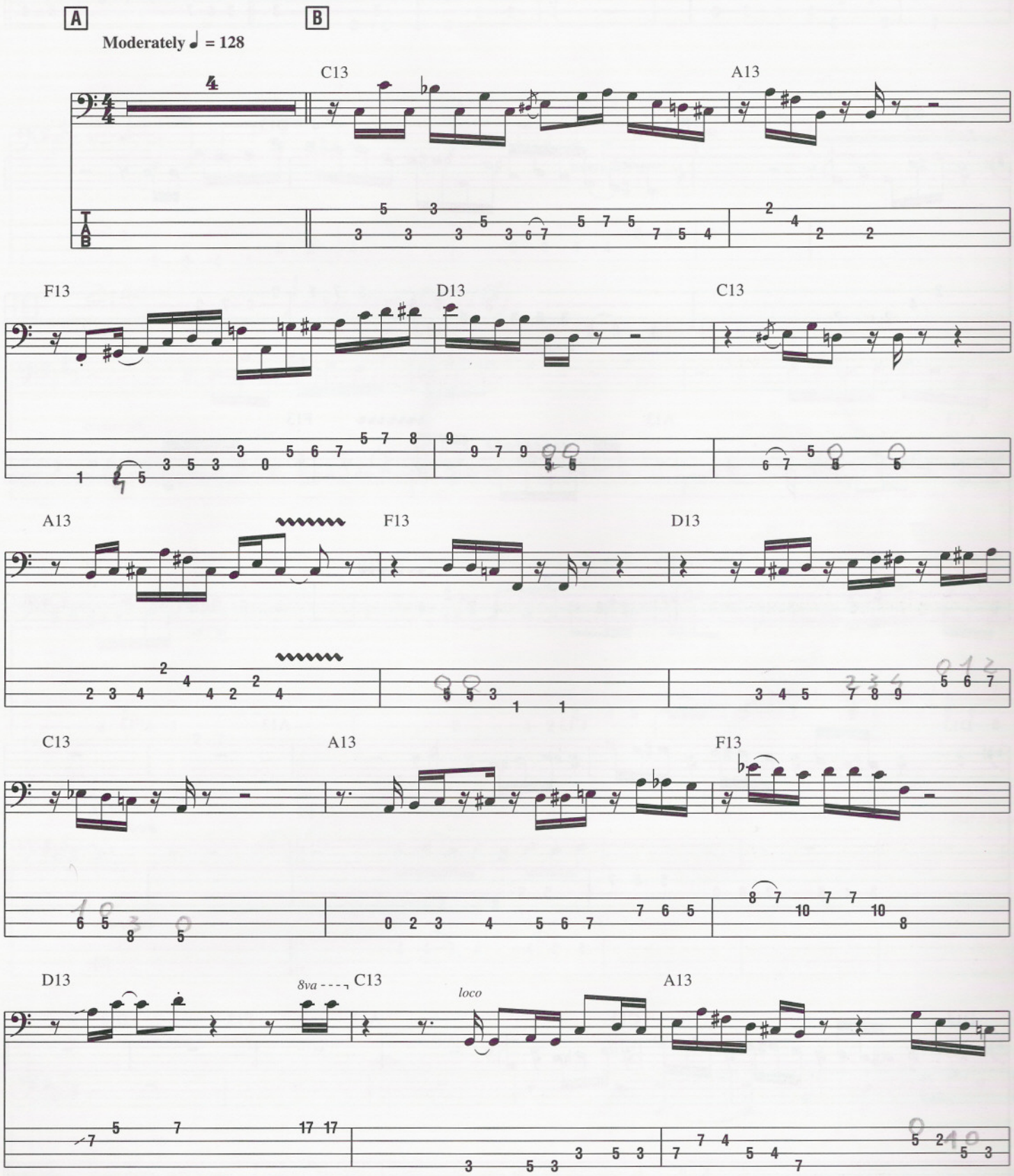


**Harmonics are produced by barring the 9th fret of the G, D, and A strings with the index finger, then playing the harmonics on the 13th fret of the same strings with the pinky finger (while still holding the notes on the 9th fret).

from Weather Report—*Heavy Weather*

Teen Town

By Jaco Pastorius



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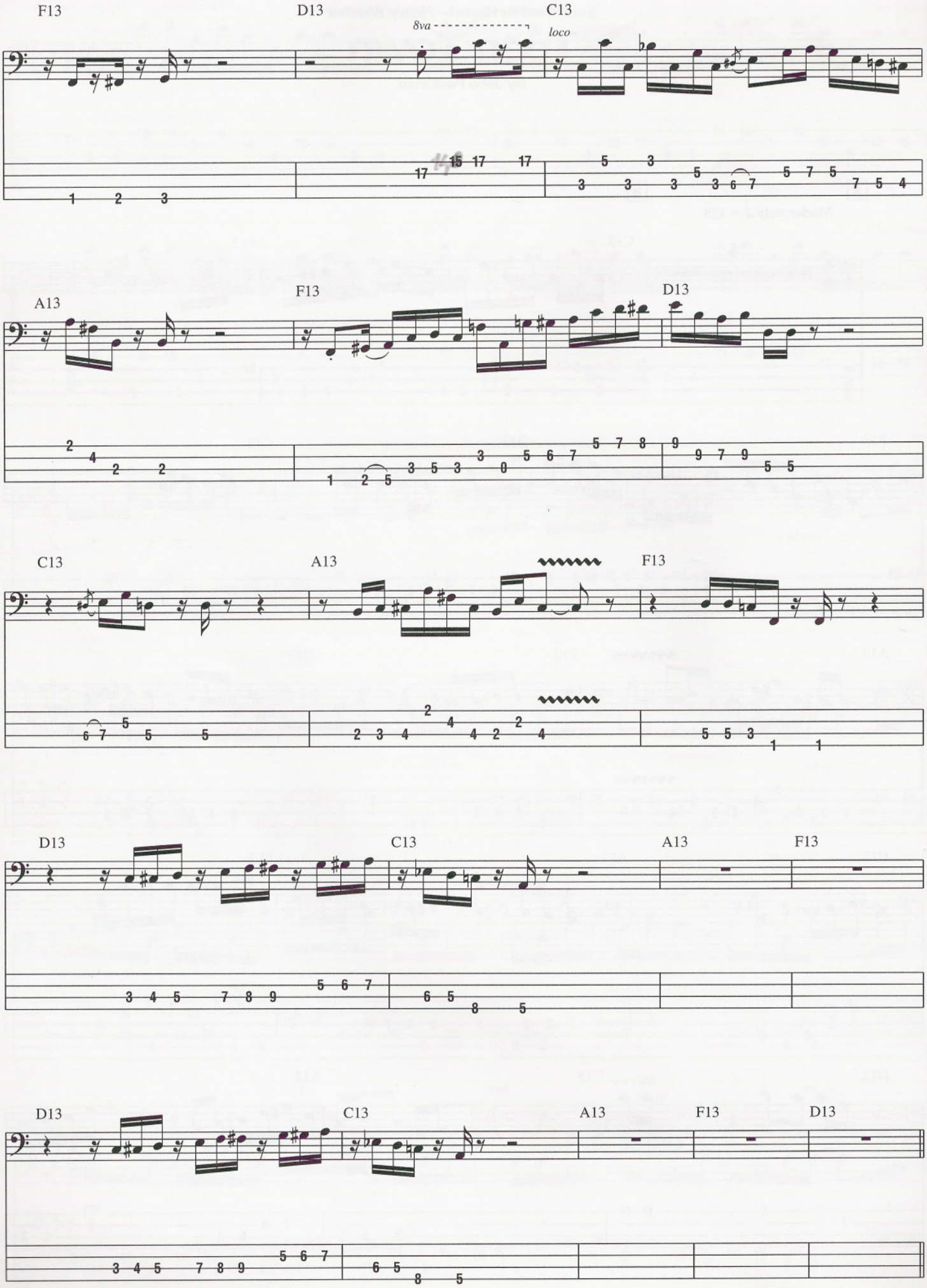
F13
D13
C13
8va
loco
A13
F13
D13
C13
A13
F13
D13
C13
A13
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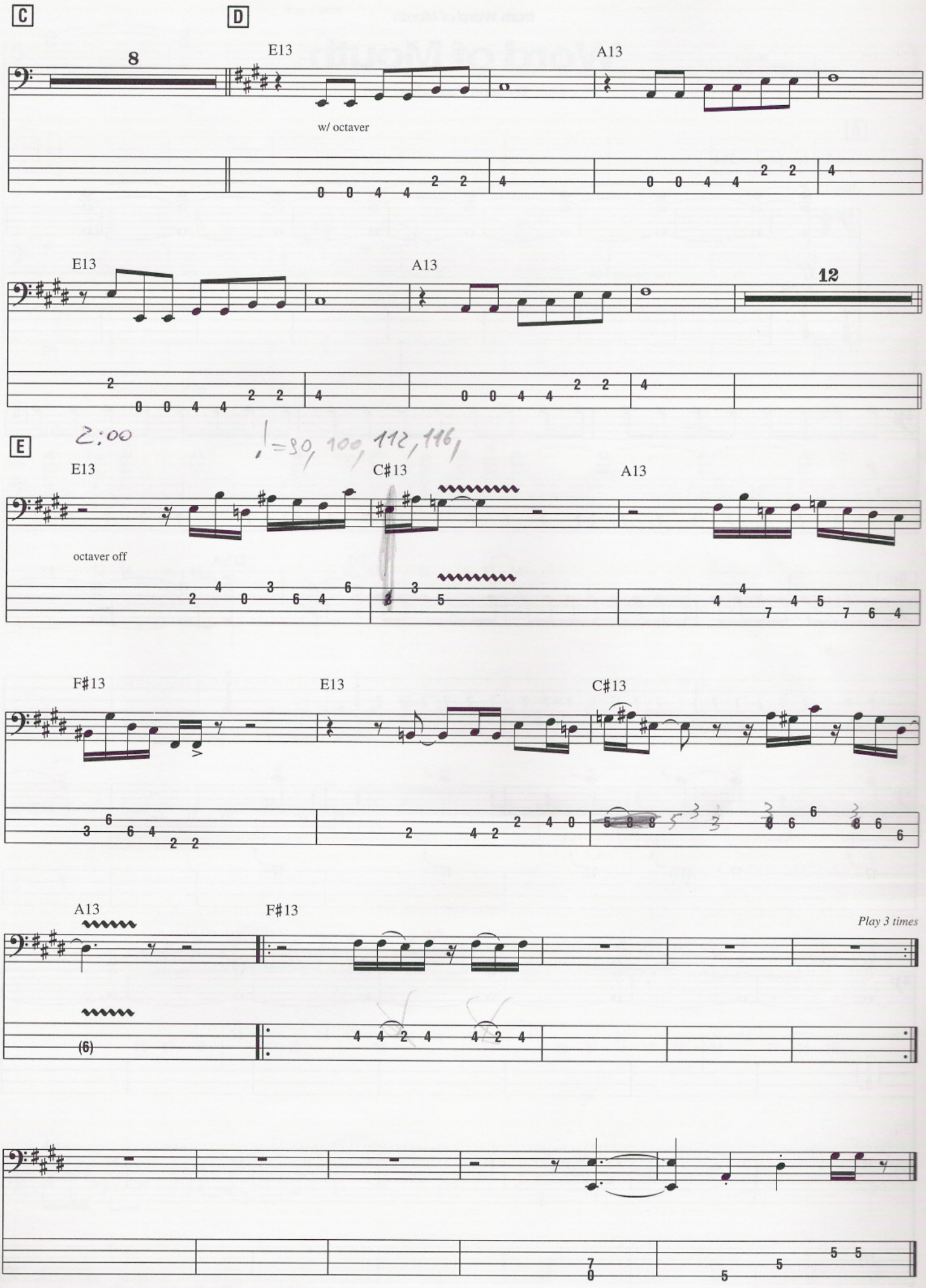
D13
C13
A13
F13
D13

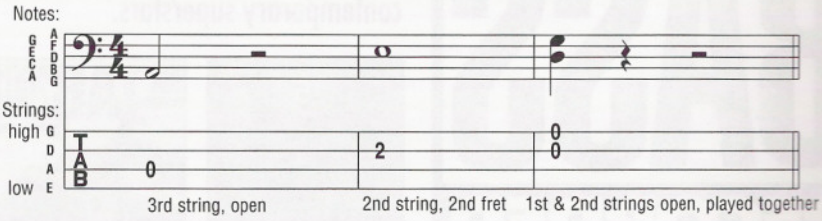

C
D
8
E13
A13
w/ octaver
E13
A13
12
E
2:00
♩=80, 100, 112, 116,
E13
C♯13
A13
octaver off
F♯13
E13
C♯13
A13
F♯13
Play 3 times
(6)

Bass Notation Legend

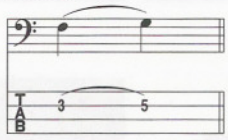
Bass music can be notated two different ways: on a *musical staff*, and in *tablature*.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

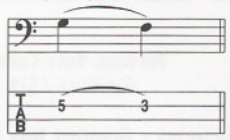
TABLATURE graphically represents the bass fingerboard. Each horizontal line represents a string, and each number represents a fret.



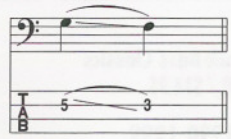
HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



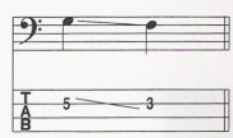
PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



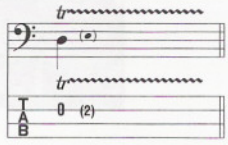
LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



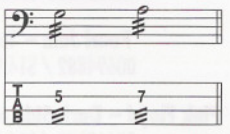
SHIFT SLIDE: Same as legato slide, except the second note is struck.



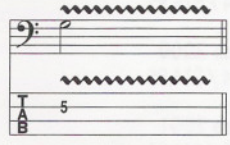
TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



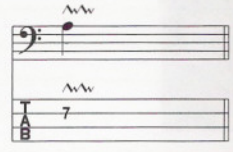
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



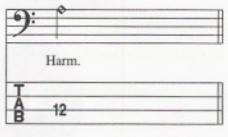
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.



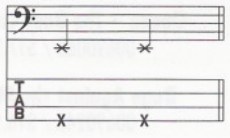
SHAKE: Using one finger, rapidly alternate between two notes on one string by sliding either a half-step above or below.



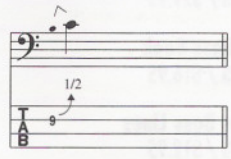
NATURAL HARMONIC: Strike the note while the fret hand lightly touches the string directly over the fret indicated.



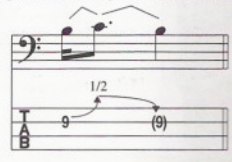
MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing them and striking them with the pick hand.



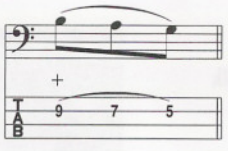
BEND: Strike the note and bend up the interval shown.



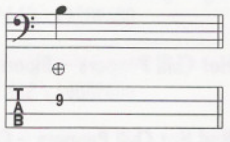
BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



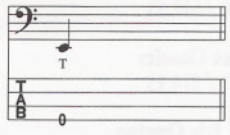
RIGHT-HAND TAP: Hammer ("tap") the fret indicated with the "pick-hand" index or middle finger and pull off to the note fretted by the fret hand.



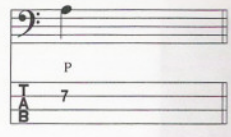
LEFT-HAND TAP: Hammer ("tap") the fret indicated with the "fret-hand" index or middle finger.



SLAP: Strike ("slap") string with right-hand thumb.



POP: Snap ("pop") string with right-hand index or middle finger.



Additional Musical Definitions

(accent) • Accentuate note (play it louder)

(accent) • Accentuate note with great intensity

(staccato) • Play the note short

⊓ • Downstroke

V • Upstroke

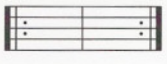
D.S. al Coda • Go back to the sign (𝄋), then play until the measure marked "***To Coda***," then skip to the section labelled "**Coda**."

D.C. al Fine • Go back to the beginning of the song and play until the measure marked "***Fine***" (end).

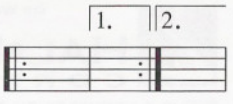
Bass Fig. • Label used to recall a recurring pattern.

Fill • Label used to identify a brief pattern which is to be inserted into the arrangement.

tacet • Instrument is silent (drops out).



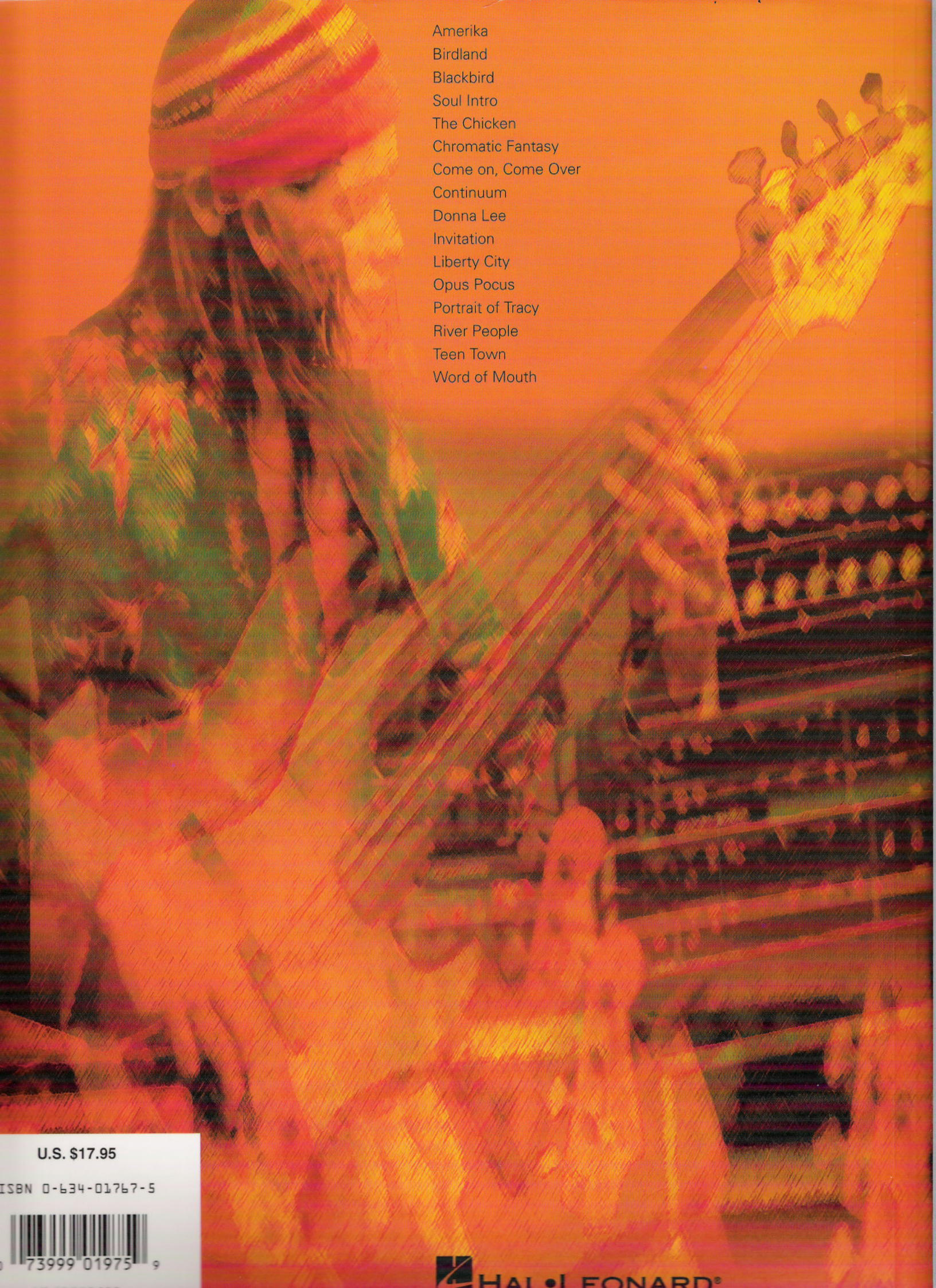
• Repeat measures between signs.



• When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

NOTE: Tablature numbers in parentheses mean:

1. The note is being sustained over a system (note in standard notation is tied), or
2. The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato begins), or
3. The note is a barely audible "ghost" note (note in standard notation is also in parentheses).



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